

Harlan J. Berk, Ltd.

“The Art & Science of Numismatics”

178th BUY OR BID SALE



The Closing Date is March 15, 2012

Harlan J. Berk, Ltd.

"The Art & Science of Numismatics"

Tel: (312) 609-0018

Internet: www.hjbltd.com
Facebook/Harlan J. Berk, Ltd.

31 N. Clark Street • Chicago, Illinois 60602

Fax: (312) 609-1309

Email: info@hjbltd.com

178th BUY OR BID SALE

The Closing Date is March 15, 2012



VISA DISCOVER MASTERCARD AMERICAN EXPRESS



Experts

Harlan J. Berk, Ancients • Aaron Berk, Ancients • Shanna Berk Schmidt, Ancients • Curtis Clay, Roman • Jennifer Saban, Antiquities
Clare Meyer, Ancients • Phil Davis, Ancients • Dr. Wolfgang Fischer-Bossert, Greek Coins, European Representative of HJB, Ltd & Gemini
Sammy Berk, Maps • Pablo Saban, Webmaster • Photos by Jay Crawford

Harlan J. Berk, Ltd. has presented an innovation in antiquities and numismatics for some time now. The system is simple. When you want an antiquity or coin in the sale, just bid the estimated price by phone, fax, web site, email or post. We will send you the antiquity or coin immediately. No waiting for the closing of the sale. Any and all antiquities or coins not sold before the closing date will be sent to the highest bidder on March 15, 2012.

EXAMPLE—You bid estimate on an item valued at \$100.00 and if your bid is the 1st to reach us, you will receive the item immediately. If on the other hand, you bid \$75.00 on the same item and are still the high bidder at the end of the sale, the item will be mailed to you after the closing date, March 15, 2012.

If you are ever in the area, stop in to see us! Of course, it's best to call first. **Harlan J. Berk, Ltd. reserves the right to refuse any bids.**

GOLD

1. **SICILY, SYRACUSE, AGATHOKLES**; 317-289 BC, EL 100 Litrae, c. 306/5 BC, 6.73g. Jenkins Group D (dies b/b), SNG ANS-, Gulbenkian-343, Pozzi-1294, Boston MFA-446. Obv: Laureate head of Apollo left; lyre behind; Rx: Head of Artemis right, wearing taenia, bow and quiver behind. Light hairlines on face of Artemis on reverse, otherwise extremely well-struck. These coins are much rarer than the 100 litrae of Heracles strangling the lion. Sharply struck examples of this quality are seldom encountered. Toned EF 24500
2. **SICILY, HIERON II**; 275-215 BC, 100 Litrae (Double Decadrachm), 4.25g. Gulbenkian-352, SNG ANS-. Obv: Head of Persephone I. with long flowing hair, wearing wreath of grain ears and necklace; poppy behind. Rx: Fast biga r., IEΠΩΝΟΣ below. Normally this issue is plagued by heavy die rust. This coin has no die rust and is sharply struck and beautifully centered. It is the best example of this issue that we have ever handled. Mint State 9750
3. **Macedonia, Philip II**; 359-336 BC, Stater, Pella III A, c. 323/2-315, 8.62g. Le Rider pl. 66- new die combination (D188/R321). Obv: Head of Apollo r., hair short, wearing laurel wreath with berries. Rx: Biga galloping r., charioteer holds goad, king's name in exergue, thunderbolt under horses' legs. This coin is graced by an incredible head of Apollo. Perfect art, perfect centering and perfect strike. A coin of this quality is rarely encountered. FDC 11000
4. **Macedonia, Alexander III The Great**; 336-323 BC. Amphipolis, c. 330-320 BC. Distater, 17.18g. Price-167b. Obv: Helmeted head of Athena wearing Corinthian helmet and with long curls extending from back of head. Rx: Standing Nike holding staff. Amphora symbol in I. field. The obverse of this coin is not only struck in magnificent high relief, but it is also beautifully centered. This is one of the finest distaters of Alexander the Great we've handled in a number of years. Reverse weakly struck. Mint State 34500
5. **Macedonia, Alexander III The Great**; 336-323 BC, Stater, Babylon, c. 311-305 BC, 8.59g. Price-3735a. Obv: Helmeted head of Athena r. Rx: Nike standing I., holding wreath, head of satyr below r. wing, monogram in wreath below I. wing. Mint State 5000
6. **Macedonia, Philip III**; Babylon, c. 323-317 BC, Stater, 8.58g. Price-P201. Obv: Helmeted head of Athena r. with griffin on helmet. Rx: ΒΑΣΙΛΕΩΣ ΦΙΛΙΠΠΙΟΥ Nike standing I., holding wreath and ship's mast; monograms I. and r. in lower field. Reverse weakly struck. EF / VF 3875
7. **Achaemenid Empire, Darius I-Xerxes II**; Darius I-Xerxes II, 485-420 BC, Daric, 8.28g. Carradice Type IIb. Obv: Kneeling running king with bow and spear. Rx: irregular incuse. This coin is particularly nice because it features an entire kneeling running king, including his crown, the bow and the spear. Mint State 4950
8. **Egypt, Ptolemy III**; 246-221 BC, Gold Mnaieion (formerly octodrachm), Alexandria, 27.66g. cf. Svoronos-1113, SNG Cop-169. Obv: Head of Berenice II r., diademed and veiled; dotted border; Rx: ΒΕΡΕΝΙΚΗΣ ΒΑΣΙΛΕΕΣΣΗΣ Cornucopia bound with fillet; dotted border. As usual, this Berenice mnaieion

9. **Brutus, Civil War**; Stater, 8.56g. Sear-1733 var., RPC-1701A. Obv: Consul stepping I. between two lictors with fasces over shoulder, ΚΟΣΤΩΝ in exergue, monogram BR in I. field. Rx: Eagle, wings raised, standing I. on scepter, holding wreath in one claw. Both types copied from Republican denarii, the obverse from the famous denarius of Brutus, Crawford-443/1, the reverse from Crawford-398/1. Mint State 1150
10. **Brutus**; Stater, 8.36g. Sear-1708 var. Obv: Head of deified Alexander the Great., with horn of Ammon. Rx: Athena seated I. holding Victory and resting I. arm on shield, I. and r. ΛΥΣΙΜΑΧΟΥ / ΒΑΣΙΛΕΩΣ, ΘΕΜ below her r. arm, mintmark TO on throne, trident in exergue. Numerous die breaks on the obverse, but nicely toned. EF 825
11. **Julius Caesar**; Rome, struck by A. Hirtius as praetor, 46 BC, Aureus, 7.99g. C-2 (50 Fr.), Cr-466/1, Imperators-56, Sear, Syd-1017, Calicó-37. Obv: C CAESAR - COS TER Veiled female head (Vesta?) r. Rx: A HIRTIVS PR Priestly implements: litus, pitcher, ax. Probably struck for Caesar's quadruple triumph in August 46 BC, when he distributed the sum of 5000 denarii to each of his soldiers plus 100 denarii a man to the populace of Rome. Substantial planchet defect in the upper center of the reverse. VF 3950
12. **Vespasian**; 69-79 AD, Rome, 76 AD, Aureus, 6.99g. RIC-840 (C), BM-176, C-117 (45 Fr., citing BM), Calicó-622 (same rev. die). Obv: IMP CAESAR - VESPASIANVS AVG Heileraulaureata r. Rx: COS VII Heifer walking r. "The heifer is unquestionably the famous statue of Myron which had been placed by Augustus in the 'Porticus Apollonis' and was transferred by Vespasian to the temple of Peace" (BMC, p. xxviii). Ex Jewelry. Somewhat polished. Fine 900
13. **Trajan**; 98-117 AD, Rome, 112 AD, Aureus, 7.21g. MIR-409f (72 spec.), BM-509, Calicó-1031c (same dies), RIC-257 (R), C-168 corr. (80 Fr.). Obv: IMP TRAIANVS AVG GER DAC P M TR P COS VI P P Bust laureate, draped, cuirassed r. Rx: FORVM TRAIAN in exergue, The main entrance to Trajan's Forum. The central passageway is flanked on each side by two niches containing statues; above the niches and the passageway, five decorative medallions; above the passageway and the central medallion, a panel for an inscription; all divided by six free-standing columns. On the roof, the emperor crowned by Victory in a frontal chariot drawn by six horses; two figures lead the outside horses; in addition, on both left and right, a trophy and another figure (Victory) standing beside it. Ex NAC L, 18 May 2001, lot 1821. M. Beckmann, The Early Gold Coinage of Trajan's Sixth Consulship, AJN 12, 2000, p. 136, no. 9 (dies b6/F4, one specimen cited). The reverse type commemorates Trajan's dedication of his forum and basilica on 1 January 112 AD. Fine numismatic depiction of a structure that no longer exists. VF / aEF 12000
14. **Antoninus Pius**; 138-161 AD, Rome, 140 AD, Aureus, 7.13g. BM-216, pl. 5.12 (same dies); Calicó-1560; C-483 (100 Fr.); RIC-74 (R). Obv: ANTONINVS AVG PI - VS P P TR P COS III Bare-headed, draped, cuirassed bust r. Rx: LIBERALITAS / AVG II in exergue, Antoninus presiding at his second lagesse: he sits I. on curule chair on platform, togate, extending r. hand and holding roll in I.; before him, Liberalitas standing I. emptying coins

from a cornucopia into toga fold held out by recipient, who stands r. on ground before the platform. Ex CNG 55, 13 Sept. 2000, lot 1254. Handsome portrait of Antoninus Pius with excellent image of Liberalitas scene on reverse. Rare and desirable. Nearly EF 10000

15. **ANTONINUS PIUS**; 138-161 AD, Rome, 153 AD, Aureus, 7.35g. BM-798, C-308 (40 Fr.), Calico-1523 (same dies). Obv: ANTONINVS AVG PIVS P P TR P XVI Bust draped and cuirassed l., with head bare. Rx: COS IIII Togate, bare-headed emperor standing l., holding globe and r. roll. Stunning left-facing portrait of Antoninus Pius struck in high relief. This coin was excellent enough for us to purchase it out of our Gemini sale from the consignor. Mint State 13750

16. **LUCIUS VERUS**; 161-169 AD, Rome, 164 AD, Aureus, 7.09g. Calico-2177 (same dies), RIC-525 (citing Montagu 425, same dies as ours), bust var. of BM-296 and C-247 (45 Fr.). Obv: L VERVS AVG - ARMENIACVS Bust laureate, draped, cuirassed r. Rx: TR P III - IMP II COS II Victory standing l., head r., holding writing instrument and placing shield inscribed VIC PAR on palm tree. Stunning portrait of Lucius Verus. Choice Mint State 21500

First Issue of Didius Julianus

17. **DIDIUS JULIANUS**; 193 AD, Rome, Aureus, 7.32g. BM-9, pl. 3.11 (same dies); Calico-2394 (same dies); RIC-5 (R3), pl. 1.14 (BM coin); C-1 (800 Fr.). Obv: IMP CAES M DID SEVE - R IVLIAN AVG Bust laureate, draped, cuirassed r., seen from front. Rx: CONCO - R - D - MILIT Concordia standing l. holding two standards. Our coin shows the rarer of the two obverse legends that occur on Didius Julianus' aurei: Woodward (Coinage of Didius Julianus, Numismatic Chronicle 1961) found five obverse dies for Didius' aurei, only one of which gives him the name SEVER(us) as on our piece. Even more remarkable is the full weight of our coin, 7.32g, whereas hitherto it has been averred that Didius immediately reduced the weight of his aurei to c. 6.8g (Mattingly, BMC V, pp. xvii and xix). So BM-9, from the same dies as our coin, weighs only 6.77g, and five other specimens from the same dies in CoinArchives Pro weigh 6.95, 6.70, 6.66, 6.53 (worn), and 6.42g. Only one other aureus of Didius in CoinArchives, a piece without SEVER in the obverse legend and with reverse RECTOR ORBIS, is of unreduced weight, namely 7.25g (NAC 38, 2007, 92). It seems likely that these were the earliest aurei of the reign, struck during a short period before the weight reduction was introduced; similarly a few of Didius' denarii apparently carried on the 90% purity instituted by Pertinax, before a reduced standard of c. 75% silver was introduced (Walker, Metrology of the Roman Silver Coinage III, pp. 3 and 51). If Didius' few full-weight aurei were indeed struck only at the beginning of his reign, however, then the two forms of obverse legend, with and without SEVER, must also both have been early, and we must follow Woodward in rejecting Mattingly's conjecture that SEVER only appeared late in the reign, as a gesture of reconciliation to Septimius Severus, who was marching on Rome at the head of his Pannonian army. Apparently one of the earliest surviving aurei of Didius Julianus, of considerable historical and numismatical importance. This coin bears an elegant and stunning portrait of Didius Julianus struck on a broad flan. It is historically important because of its weight. Bold VF. 48500

Hercules/Hydra

18. **MAXIMIANUS**; 286-305 AD, Rome, 294 AD, Aureus, 5.53g. Calico-4662 (same dies), cf. C-255 (Hercules standing l., 300 Fr.). Obv: MAXIMIA - NVS P F AVG Head laureate r. Rx: HERCVLI - DEBELLAT around, PROM in exergue, Hercules, nude, standing r., raising club to slay the hydra, one of whose five heads he grasps with his l. hand, while the hydra wraps its tail around Hercules' l. leg. Apparently only the second recorded specimen with Hercules standing right rather than left on the reverse, after the example illustrated by Calico which is the same as NAC 49, 2008, Biaggi, 428; Biaggi-1786; and M. Ratto, 26 Jan. 1955, 1082. Depeyrot-9/7, p. 83, cites this same coin, but fails to note the variant reverse type, mistakenly equating it with seven other specimens showing Hercules standing left. Maximianus Hercules issued an exquisite series of mythological reverses displaying the labors of Hercules. This is one of the rarest and most popular. The beard exhibits a certain amount of die wear, but the coin is in great condition. Two tiny planchet defects in obverse field at 2. Mint State 41500

19. **MAXIMIANUS**; 286-305 AD, Ticinum, c. 303-4 AD AD, Aureus, 5.35g. RIC-12b (R3), Depeyrot-7/2 (p. 4, 10 spec.), C-705 (d'Amécourt, 120 Fr.). Obv: MAXIMIAN - VS AVG VSTVS Head laureate r. Rx: XX / MAXI / MIAN / I AVG / SMT in five lines in wreath. Interesting reverse type celebrating Maximian's completion of twenty years of rule. Depeyrot's plate 9, by mistake, illustrates two specimens of this aureus of Maximian instead of one of Maximian and one of Diocletian as intended: both illustrated pieces are from the same reverse die as ours. Beautifully struck and centered. Virtually Mint State 16500

20. **GALERIA VALERIA**; Nicomedia, 307-308 AD, Aureus, 5.35g. RIC-47 (R3), C-11 (BM, 1000 Frs.). Depeyrot-p. 122, 11/4 (12 specimens), Calico-4973. Obv: GALERIA VAL - ERIA AVG Bust draped, cuirassed r., seen from front, wearing stephane. Rx: VENERI VICTR - ICI NK (monogram) VL (monogram) XC around, SMN in exergue, Venus standing l., holding out apple before face and fold of drapery behind neck. The letters at the end of the reverse legend are "the Nicomedian monogram and a numerical symbol [VL 90'] for which no obvious or convincing explanation has been offered" (Sutherland, RIC VI, p. 547, note 1). We bought out of our Gemini sale from the consignor. Minimal flatness at the highest point of the hair on the obverse. The surfaces have very pleasant muted luster. EF 33500

21. **MAGNENTIUS**; 350-353 AD, Trier, 350 AD, Solidus, 4.62g. RIC-247 (S), Bastien-6 (5 spec.), Depeyrot-8/1 (176 spec.), C-46 (35 Fr.). Obv: IMP CAE MAGN - ENTIVS AVG Bust draped and cuirassed r., seen from front, head

bare. Rx: VICTORIA.AVG LIB.ROMANOR Victory and Libertas holding between them a trophy on a knobbed staff, mintmark TR in exergue. This emperor is rather scarce and along with his brother Decentius has one of the most distinctive portraits in the Roman series. His revolt inspired Vetrano to issue the HOC SIGNO VICTOR ERIS type. Mint State 13000

Justinian Alexandria Mint

22. **JUSTINIAN I**; 527-565 AD. Alexandria. Solidus, 4.43g. Obv: D N IVSTINI - ANVS PP AVG Helmeted bust of Justinian 3/4 facing in military dress holding spear over shoulder and shield, small cross on helmet. Rx: VICTORI - A AVGGG A Victory standing facing holding long cross and globus cruciger, star to right. In exergue ALEXAOB. Area of flat striking over Justinian's right eye. This is one of only five coins recorded with the mintmark ALEXAOB, all coming from the same die pair. This remarkable exergual inscription announced to the world that the Romans under their general Flavius Belisarius had recaptured all of North Africa, including Alexandria. The cross rather than two palmettes at the center of the emperor's helmet also distinguishes this solidus from other issues of Justinian. Mint State 34500

Unique Rome Mint Issue

23. **JUSTINIAN II**; Second Reign, 705-711 AD. Rome. Solidus, 4.32g. MIB-26 var. (no II beside Christ's head). Obv: A curly haired bearded Christ with cross behind head and hand raised in benediction. Rx: Justinian II wearing loros holding cross potent in right hand and patriarchal cross on globe inscribed PAX in left hand. The dies are poorly cut and the coin is poorly struck, but that was the capability of the Rome mint at this time. This coin is similar to another unique coin (MIB-26), but that coin has the Greek letter pi to the right of Christ's head. From an old collection in Canada. Some red rust deposits. EF with luster 9250

24. **LEO III**; 717-741 AD. Syracuse, c. 735-741 AD. Solidus, 3.94g. DO-45, Sear-1524. Obv: Facing bust of Leo III, bearded, wearing chlamys and crown with cross on circlet. In r. hand, gl. cr.; in l. akakia. Rx: Facing bust of Constantine V, beardless, wearing chlamys and crown with cross on circlet. In r. hand, gl. cr.; in l. akakia. Near Mint State 4000

25. **NICEPHORUS II**; 963-969 AD. Histamenon Nomisma, 4.44g. Berk-280, DO-4, Sear-1778. Obv: Bust of Christ facing, wearing nimbus cruciger, pallium and colobium and raising right hand in benediction; in left hand, a book of gospels; Rx: Facing busts of the Virgin and Nicephorus, with short beard on right, holding between them patriarchal cross; the Virgin wears stola and maphorium and divides M-O; the emperor wears crown and loros. Beautifully struck and perfectly centered. Coins of Nicephorus II are definitely scarce, especially as nice as this. Mint State 3500

GREEK SILVER
Open Mussel Shell

26. **CALABRIA, TARENTUM**; 480-470 BC, Nomos, Fischer-Bossert-90 (V48/R59), Vlasto-93 (same dies), SNG ANS-1234 (same dies), HN Italy-833. Obv: Phalanthos on dolphin, arms outstretched for balance; open cockle shell below; Rx: Four-spoked wheel, dolphin swimming l. in upper right quadrant. Ex Nomos 5, 25 October 2011, lot 104. Ex CNG 72, 14 June 2006, lot 69. This is one of the very early issues of Tarentum and is much better struck than normal. This issue is represented by only one pair of dies and a mere eight coins recorded by Fischer-Bossert. It is the only coin in the Tarentine series that has an open mussel shell. Perfectly centered. Bold VF 11500

27. **CALABRIA, TARENTUM**; 480-470 BC, Nomos, 8.10g. Vlasto-94 (same dies), Fisher-Bossert-89. Obv: Phalanthos on dolphin, hair blowing in breeze, accentuating speed of ride; cockle shell below; Rx: Four-spoked wheel. The obverse of this coin is quite remarkable. Phalanthos appears to be having the ride of his life on the dolphin. His hair is blowing straight back from the speed of the leap of the dolphin, which must be 30 feet into the air. The exuberance and excitement that this coin captures is remarkable. The cockleshell is beautifully formed and part of the ornate border frames the lower portion of this coin. These coins are usually badly misstruck and off-center. This is one of the best examples of this series and type. EF 11500

28. **CALABRIA, TARENTUM**; 280-272 BC, Stater, 7.85g. Vlasto-803 (same obverse die). Obv: Nude horseman l., wearing crested helmet and vaulting off prancing horse; E behind, ΝΙΚΩΝ below. Rx: Nude Taras on dolphin l., holding a wheat ear; spearhead below, monogram before. This is an absolutely exquisite type that is wonderfully struck. The nude warrior gracefully vaults off of his prancing horse, while a perfectly proportioned Taras holds a wheat ear before him. Only three examples of this die are in Vlasto, none anywhere near the quality of this coin. Choice Mint State 4750

29. **LUCANIA, METAPONTUM**; 470-440 BC, Nomos, 8.01g. Noe-258 (same dies). Obv: Eight grained ear with META left and grasshopper to right; Rx: Incused ear. This coin has been overstruck but it is difficult to determine what the undertype is. Nearly EF / EF 4250

30. **BRUTTIUM, CAULONIA**; c. 525-500 BC, Stater, 8.15g. SNG ANS-141, Noe, Caulonia-Group A, 20. Obv: Naked Apollo on a dotted groundline, striding r.; in his r. hand he brandishes a lustral branch, while a tiny naked figure holding a similar branch in either hand runs down his l. forearm to his hand; in the field to r., a horned deer stands r. on a similar groundline, head turned back; ethnic behind. Rx: Same, incuse. There is a small hairline flan crack at 7h on the obverse. Toned VF 7850

Ex Edward Gans Collection

31. **BRUTTIUM, CAULONIA**; Nomos, Bruttiium, Caulonia, 530-510 BC, 7.97g. Noe-A.23 (same dies). Obv: Naked Apollo on groundline, striding r., diademed, with hair falling in long formal curls over his neck; in his r. hand he brandishes a lustral branch, while a tiny naked figure holding a similar branch in either

hand runs down his l. forearm with his head turned back, on to his hand; in the field to r., a horned deer stands r. on a similar groundline gazing at his master with head turned back; to the l. the ethnic (four letters in local archaic script), Rx: The same as obverse, incuse and in reverse image; the ethnic omitted. Ex Edward Gans Collection. Great style. Beautiful strike. Toned EF.....21000

32. **BRUTTIUM, CROTONE**; Nomos, Bruttiium, Croton, c. 530-500 BC, 7.07g. SNG ANS-227, HN Italy-2075. Obv: Tripod, legs terminating in lions' feet, two serpents emerging from bowl. Rx: Same, incuse. Bold Toned VF / EF. 6500

Last Issue of Rhegium

33. **BRUTTIUM, RHEGIUM**; Tetradrachm, Bruttiium, Rhegium, 425-420 BC, 17.31g. Herzfelder-59, HN Italy-2491. Obv: Lion's scalp facing, two olive leaves with berries in right field. Rx: City founder lokastos seated left, holding staff and resting left hand on hip, snake below seat, city name retrograde, all within wreath. This is one of the last die combinations used in the lion's scalp/ seated lokastos series. The youthful lokastos is a beautiful Greek sculpture reminiscent of the similar beautiful Phalantos on the early series of Tarentum, possibly by the same hand (see Fischer-Bossert Tarentum 201). The obverse of this coin is very sharp and although they are considered to be in low relief this is in relatively high relief. This is a wonderful piece of early classical Greek art. Toned EF / aEF.....44500

34. **BRUTTIUM, TERINA**; 445-425 BC, Stater, 7.74g. Regling-18 (12 recorded), McClean-pl. 62.3 (same dies), Holloway-Jenkins-18, HN Italy-2576. Obv: Female head l., wearing earring and necklace (off flan); hair caught up behind. The whole within olive-wreath. Rev. [TERI] - ΝΑΙΩΝ Winged Nike seated l., holding wreath in extended r. hand and resting l. on stool. Ex NAC Auction Q, 6 April 2006, lot 1149. Extremely beautiful Nike seated on the reverse with a lovely nymph on the obverse. This coin is far better struck than usual. EF.....8500

Ex Bunbury, Perkins, MFA Boston

35. **BRUTTIUM, TERINA, DOUBLE-SIGNED, POSSIBLY BY THE ARTIST POLYCRATES**; 410-405 BC, Stater, 7.16g. Holloway-Jenkins-47, Regling-43 (this coin), Boston MFA 1955-213 (this coin), HN Italy-2602. Obv: Head of nymph Terina r., hair in sphendone decorated with meander pattern, wearing necklace; artist's signature II behind. Rx: Nike seated l. with open wings on cippus, wearing chiton and himation; holding olive branch in r. hand and resting l. on cippus; artist's signature II on cippus.

Ex Prospero Collection, lot 112

Ex M&M 54, 26 October 1978, lot 79

Ex Museum of Fine Arts Boston

Ex Catherine Page Perkins Collection

Ex Sir E. Bunbury Collection, Sotheby 1896, lot 246



Literature:

Guide to the Catherine Page Perkins Collection of Greek and Roman Coins, Catalogue of Greek Coins, Agnes Baldwin Brett, Boston 1955
 From the preface of the 1902 MFA Boston Perkins Guide: "As evidence of the estimation in which certain of them are held by connoisseurs, it may be of interest to state that one coin now in this collection was sold at a London auction a few years ago for over \$1500, and another, at a different sale, brought over \$900. Figures like these show that the formation of a collection of first-rate Greek coins is no longer a simple or inexpensive matter"
 (Edward Robinson, Director of the Museum)

From the Introduction of the 1902 MFA Boston Perkins Guide: "No. 35, Terina (Pl. I.), recalling the style of the Nike Balustrade (see casts, Nos. 491-497); and No. 28 Croton (Pl. I.), which seems to reproduce the 'Theseus' of the Parthenon (cast 410 C.)."

From the text of the 1902 MFA Boston Perkins Guide: "34-35 Terina, colonized from Croton 35 (Pl. I.) Nike (Victory) seated, holding an olive spray. This graceful and beautiful figure is among the finest creations of Greek coin-engraving. It is probably the work of the artist of the Pandosia stater, No. 32 (Pl. I.). Compare the gem-like fineness of this coin with the similar but more sculpturesque and broadly treated coin of Elis, No. 355." The seated Nike is one of the most charming coin images from the late fifth century. Obviously the engraver II "who clearly shows a sculptural tendency" (Jongkees) was well informed about avantgarde works of art. The informal, nonchalant posture of the goddess, the slightly rippling folds of her garments, all this shows features of the 'rich style' developed by Attic sculptors after the Parthenon sculptures had been finished in 432 BC. The closest parallels can be found among the reliefs of the Nike temple parapet, the famous one showing Nike fixing her sandal in particular. Known as the 'omate style' in South Italian vase-painting, the 'rich style' was not confined to sculptures, but it has very few parallels among Greek coins. Here is one of the rare examples where a bright coin-engraver was stimulated by the forerunners of the Attic school.

Of the 605 coins in the Perkins collection that Boston purchased in three sections in 1895, 1897 and 1900 only 57 were put in the plates. That is less than 10% and our Terina was one of them. This coin left the museum, not in the 1980 sale of Boston duplicates held by NFA but by private treaty. It was sold to Herbert Cahn of M&M Basel before 1978. Cahn was one of the most renowned numismatists of the last century who was known for his scholarship and great eye. Further attesting to the importance of this coin are the comments, already cited, by the probable author of the Perkins guide, Jacob Hirsch of Ars Classica fame, who anonymously wrote the de Sartiges catalog in France in 1910, spoke perfect English and thus probably wrote the Perkins Guide.

A coin of this artistic quality combined with rarity, condition and provenance rarely comes into the market. Only 14 coins are recorded by Regling for this unique reverse die. It is very unusual that a signed coin or any coin can be linked to a famous sculpture group and further to a famous sculpture. Although it is not proven it seems likely that these dies were created by Polycrates who was the author of the Acratas decadrachm dies and the dating of both coins is the same; thus a perfect fit. Some minor planchet flaking on the right edge of the reverse. Toned aEF.....7500

36. **BRUTTIUM, TERINA**; c. 300 BC, Drachm, 2.35g. Holloway-Jenkins-115, SNG ANS-859. Obv: Head of nymph r. wearing triple-pendant earring, triskeles behind. Rx: Nike seated l. on plinth, bird alighting on outstretched r. hand, l. hand resting on plinth. Good VF.....1750

37. **SICILY, KATANE**; c. 450-425 BC, Tetradrachm, 17.34g. Dewing-582, Rizzo-pl. X, 7. Obv: Slow quadriga r.; above, flying Nike; Rx KATANAION Head of Apollo r. Ex Sternberg XIX, 18 November 1987, lot 38. The detail of the hair and wreath are absolutely stunning. It is so good that the casual observer might think this coin has been tooled, however the die engravers at Katane worked in this exquisite detail. EF.....27500

Euainetos Masterpiece

38. **SICILY, CATANE, SIGNED BY THE ARTIST EUAINETOS**; c. 410 BC, Tetradrachm, 14.87g. NC Series XVI, 1876, Percy Gardner, Sicilian Studies, p. 29, pl. III, 25 (same reverse die). Seltman, Masterpieces of Greek Coinage, p. 84, 35b (same reverse die). SNG Munich 437. Rizzo pl. XIV, 6. SNG ANS 1260. Obv: Quadriga with driver in full gallop left. Nike flying overhead holding a tablet with the signature of the artist of the coin Euainetos (EYAIN). The signature is not visible due to corrosion. Below exergual line, crab. Rx: KATANAION Laureate head of Apollo (or Amenanos) left. In front, wool fillet with four wool bubbles, a loop at the top for hanging and a bell at the bottom. Behind, large crawfish. This coin from Catane is one of the absolute highlights of Greek artistry. It is signed by the artist Euainetos. The head of Apollo (or Amenanos, the river-boy), though male, appears to the viewer to be that of a beautiful, attractive woman. He has delicate features and the hair is thrown up high with mounds of curls. Charles Seltman in his Masterpieces of Greek Coinage comments on how the coin of Catane and the Syracusean tetradrachm shown opposite in his book are so similar in appearance that they must be brother and sister. Percy Gardner in his article in the NC from 1876 sums it up quite beautifully when he says "...the distinguishing mark of which is delicacy and extreme

refinement passing into luxuriosness. The fastidiousness of the lips and the great delicacy of the nose will be especially striking if we compare this representation with the last but one (No. 24 is a full-frontal view of Apollo, which is considerably less refined than our coin). The length of the hair and its confinement at the back show a return to archaic treatment.' Ex M&M Basel 72, 6 October 1987, lot 515. The reverse of this coin is one of the most famous dies ever created in the Greek series. The detail is equal to the detail on the Gulbenkian coin. The obverse suffers from extreme corrosion. Even though this is the case, this coin was good enough for a M&M sale when M&M only put the very best coins in their auctions. This coin represents an opportunity for a collector to obtain this coin for less than the stratospheric price it would bring if the obverse matched the reverse in quality. Fine+ / aEF 28500

39. **SICILY, MESSANA;** 438-434 BC, Tetradrachm, 16.74g. Caltabiano-423. Obv: Walking biga being driven by seated chariooteer. Rx: Head of Pan above hare. Very rare die. Obverse softly struck at upper left. Good VF 3850

40. **SICILY, MESSANA;** Tetradrachm, Sicily, Messana, 425-421 BC, 17.34g. Grose-2395, Jameson-648, Caltabiano-489. Obv: Mule biga r., above Nike alighting r. on reins to crown mules, olive leaf and fruit in exergue, Rx: Hare leaping r. above dolphin right. Mint State 8750

Hippocamp Below Hare

41. **SICILY, MESSANA;** c. 412-408 BC, Tetradrachm (Transitional Type), 17.03g. Caltabiano-599 (D215/R231)(only one pair of dies used for this issue, 19 recorded), SNG ANS-380, BMC-155, SNG Lockett-833, Boston-296, Rizzopl. XXVII, 1, Jameson-652, Weber-1427. Obv: Nymph holding kentron in right hand, reins in both, driving slow biga of mules left; above, Nike flying right, holding in her extended hands an open wreath with which she crowns nymph's head. Rx: ΜΑΣΣΑΛΙΩΝ Hare springing right; below, hippocamp left. Ex Triton X, 9 January 2007, lot 82. The reverse of this coin is quite a scarce type and highly desirable. EF 8500

42. **SICILY, SYRACUSE;** 405-380 BC, Decadrachm, 43.08g. Dewing-898, Galatin IX/DII. Obv: Quadriga galloping left, driven by a chariooteer holding reins and directing the horses with a goad. Above, Nike flying right to crown the chariooteer. In exergue, panoply of arms on two steps: cuirass, two greaves, and a Phrygian helmet. Border of dots. Rx: ΣΥΡΑΚΟΣΙΩΝ Head of nymph Arethusa left, wearing a reed wreath, triple ear pendant, and necklace. Beneath her chin, Δ; around, four dolphins. Signed die. Obverse struck with a rusty die but well centered. Extremely beautiful head of Arethusa. Because of the centering the complete name of the city shows above the head of Arethusa but none of the master's signature which is below Arethusa's neck. Only two reverse dies with the delta symbol were produced. VF / EF...34500

Rare Beautiful Arethusa by Eumenes

43. **SICILY, SYRACUSE;** Tetradrachm, Sicily, Syracuse, c. 415-405 BC, 17.19g. Tudeer-11 (V5/R8). Obv: Charioteer driving galloping quadriga, crowned by Victory. Sea shell below exergual line; Rx: Head of Arethusa right with hair up and curly strands coming out with four dolphins swimming around her head. Legend on right edge of flan, ΣΥΡΑΚΟΣΙΩΝ (retrograde). This is an extremely beautiful head of Arethusa of a design very rarely seen early in the period of signed coins, though this example is unsigned. This could be the work of Eumenes. It certainly appears to be on the obverse. The reverse has a die break but is perfectly centered. Some minor flatness of striking at the highest points of the hair. EF 16500

Double Signed Kimon Masterpiece

44. **SICILY, SYRACUSE;** Signed by artist Kimon. 405 BC, Tetradrachm, 16.16g. Tudeer-80. Obv: Three-quarter facing head of Arethusa, artist's signature KIMON on headband. Rx: Racing quadriga l., Nike flying r. above, crowning driver; artist's signature KIMON on exergual line. Kimon's facing Arethusa is one of the most famous head designs of antiquity, rivaling even Euainetos' decadadrachm Arethusa. Like the latter, Kimon's facing Arethusa was quickly adopted by other mints home and abroad, as well as by vase-painters and metal workers. The design's attraction even in remote areas such as Lycia and Cilicia shows it got to the heart. The point is not in the boldness to show a head 3/4 facing to the observer – this idea was in the wind for many years, though mainly among vase-painters. The revolutionary attraction is in the expression that gives a voice to a new philosophy of life. In archaic and early classical times, heads looking to front were used by both vase-painters and sculptors for characterizing dying and dead warriors, as well as monsters like the Gorgons. Then, facing heads were something scary. Heads going to turn around, thus seen in three-quarter perspective, came into fashion in early classical times only, c. 470 BC. According to the scenarios they were used in, they are thought to characterize a process of reasoning, or a sophisticated perception like listening to music. Kimon's facing Arethusa, however, is totally different. The nymph is not acting as a mythological being, executing her role in the myth told about her and the river-god Alpheios. She is not acting at all, but merely presenting herself to the observer, thereby enjoying herself rather than executing a role. This design appears to be the earliest forerunner of a new view of the Greek gods. In 5th century art, the gods were acting beings, engaged in human affairs. In 4th century art, the gods kept to themselves, enjoying their divine sphere, and no longer dealing with human trifles. On the one hand, this development keeps to old Greek thinking, expressed as early as Homer in his word of the "easy-living gods". On the other, this view of the gods is totally new, and revolutionary. The old gnawing doubt as to whether deities are really controlling human affairs, thereby setting moral standards and balancing out the great many injustices of human life, forced

its way into Greek philosophy during the 5th and 4th centuries, thus leading to new designs in Greek art. So Kimon's facing Arethusa is likely to be the first, and most influential, predecessor of masterpieces of 4th century art like Praxiteles' Cnidian Aphrodite and Olympian Hermes. The short die chain this coin belongs to consists of two obverse and two reverse dies, three of which were signed by Kimon, and the fourth one made by him, too. The obverse die of our coin (Tudeer's O29) might be the prototype; the late Leo Mildenberg has demonstrated that Tudeer's arrangement must be modified, thereby putting O29 in front and O28 at the end. The reverse die (R53) is a highly sophisticated variant of a famous Catanean model, the tetradrachm made by Kimon's rival Euainetos. Despite its importance – the influence that both the obverse and the reverse types were to exert on contemporaneous coinages, and the high esteem this die pair enjoys among coin collectors and connoisseurs of art – the die pair is extremely rare. Tudeer knew five specimens in 1913, just one of them in private hands (the Jameson coin that was to come up again in the Hunt Collection). Since 1913 only three or four further specimens have come to light, one of them found in the Ognina Hoard. Ex M&M 79, 1994, lot 186. Ex Hirsch 275, 22.-23. September 2011, lot 3289. This is one of the most desirable coins in the entire Greek series. The obverse has very pleasant surfaces but the reverse is somewhat corroded. The planchet is oddly shaped on the right hand side, apparently because it was the last planchet in a casting series, thus the coin is slightly underweight. Sicilian coins were struck, but their planchets were cast. This coin represents a major opportunity for a collector to obtain one of the most important coins in the Greek series at a reasonable price. This coin was expertly cleaned removing impacted horn silver from inept and incomplete cleaning sometime before its 1994 appearance in the M&M sale. Although we participated in the Hirsch sale, we were not the fortunate original buyer of this coin from the sale. EF / VF 165000

45. **SICULO-PUNIC, RSMLQRT;** Tetradrachm, Sicily, Siculo-Punic, 350-300 BC, 16.98g. Jenkins SNR 50 1971 #16 (08/R13) (same dies). Obv: Charioteer driving fast quadriga left in close formation, above Nike flying right to crown driver, Rx: Large head of Arethusa right, with flowing wavy hair wearing triple pendant earring and pearl necklace, three dolphins around. Beautifully stylized head of Arethusa. Steel gray toning. EF 8500

Christian Pepper 1940s

46. **SICILY, SICULO-PUNIC;** 320 BC, Tetradrachm, 16.81g. Jenkins Series 3a, #160 (one one recorded from these dies). Obv: Arethusa surrounded by four dolphins. Rx: Horse's head l., date palm behind; legend below MMHNT. Ex Christian Pepper Collection, purchased from the renowned St. Louis dealer Burdette G. Johnson, St. Louis Stamp and Coin Company, in the 1940s. This is a very rare die with only one other example recorded by Jenkins. Perfectly struck with steel gray toning. Choice EF 9750

Christian Pepper 1940s

47. **ZEUGITANIA, CARTHAGE;** Carthage, 290-270 BC. Shekel or Didrachm, 7.57g. SNG Cop-141, Lockett-1059-1060. Obv: Head of Tanit left wearing a wreath of grain, pendant and necklace. Rx: Horse standing right with head reverted, palm tree in back, star to right. Ex Christian Pepper Collection, purchased from Burdett Johnson of St. Louis in the 1940s for \$15. This denomination is rather rare and usually doesn't come as perfectly struck or centered as this example. Beautiful gray toning. Small curving flan crack extending from the neck to the nose of Tanit. Choice EF 6000

Plate Coin from 100 Greatest Ancient Coins

48. **MACEDONIA, ALEXANDER I;** 498-454 BC, Octodrachm, c. 492-480 BC, 28.78g. Raymond-PI II, 6, SNG ANS-1. Obv: Horseman wearing chlamys and petasos, holding two spears and leading horse; Rx: Quadripartite incuse. Ex Triton VIII, 11 January 2005, lot 129. A truly beautiful example of this scarce coin. Struck on a broad flan, with some muted luster. Beautifully centered with the complete design. Plate coin in 100 Greatest Ancient Coins, page 15 by Harlan J. Berk, 2008. Choice EF 40000

49. **CHALCIDIAN DISTRICT, TERONE;** Stater, Chalcidian District, Terone, 490-480 BC, 16.34g. Hardwick Group II, SNG ANS-742/743. Obv: Amphora decorated with three bunches of grapes hanging from vine. Rx: Quadripartite incuse square. The amphoras on the coins of Terone are generally plain, but on this particular die it is richly decorated with bunches of grapes. Very rare. aEF, with some minor porosity which is normal for coins of this city 15000

50. **CHALCIDIAN DISTRICT, ACANTHUS;** 424-380 BC, Tetradrachm, 17.10g. Desneux-98. Obv: Bull collapsing to left, attacked by lion leaping on his back to right, fish in exergue. Rx: Ethnic around raised square; all within incuse square. This coin has a dark patina. VF 3500

Unpublished Olynthus

51. **CHALCIDIAN DISTRICT, OLYNTHUS;** 420-417 BC. Tetradrachm, 14.38g. Excavations at Olynthus 1928-1934 Robinson/Clement Group A. Unpublished die. Obv: Laureate head of Apollo left with short hair. Rx: Cithara with seven strings and low sound-chest at bottom with strap at lower right. This is an unpublished die from the very small first group of tetradrachms struck at Olynthus, from which fewer than ten coins are recorded. This is an important addition to this rare earliest tetradrachm issue at Olynthus. Mint State 15000

Important Mende

52. **CHALCIDIAN DISTRICT, MENDE;** Tetradrachm, Chalcidian District, Mende, c. 520-480 BC, 16.31g. Noe, "The Mende Hoard," ANSNNM 27 (1926) #17; Pozzi-772; SNG ANS-. Obv: Donkey standing right, bunch of grapes in mouth, MINΔAI retrograde above donkey. Rx: Four part incuse square. Ex Gorny 67, 2 May 1994, lot 185. Extremely high grade obverse with better than normal surfaces for an early Macedonian issue. Extremely rare. Choice EF / Mint State 18500

53. **CHALCIDIAN DISTRICT, MENDE**; c. 460-423 BC, Tetradrachm, 17.07g. SNG ANS-338 (same dies), Noe, Mende-pl. VII, 66 (same dies). Obv: Dionysus, holding a kantharos, reclining l. on back of ass standing r. Rx: Grapevines within a raised square, ethnic around; all within incuse square. The obverse of this coin is doublestruck, but the image of the satyr is clear and nicely resolved. EF / Good VF 7500

54. **Macedonia, Philip II**; 359-336 BC. Amphipolis II, c. 323/2-316/5, Tetradrachm, 14.33g. Le Rider-Pl. 45, 11. Obv: Philip as Zeus, Rx: Lambda in circle below horse, another lambda right. Wonderful high relief image of Philip as Zeus. EF with luster 3850

Magnificent Philip Tetradrachm

55. **Macedonia, Philip II**; 359-336 BC. Amphipolis III, c. 323/2-316/5 BC. Tetradrachm, 14.35g. Le Rider-Pl. 45, 25. Obv: Philip as Zeus, Rx: Wreath below horse, E to the right. Lush, high relief portrait of Philip as Zeus. On the reverse the rider is positioned on a magnificent large stallion. This reverse type is typical of the lifetime issues of Philip II as the horse and rider represent one of Philip's victories in the Olympic games. On the typical posthumous issue the horse almost looks like a dog and the rider becomes as big as the horse. This would lead us to believe that possibly this coin is an earlier issue than Le Rider would indicate. Magnificent Mint State 4850

56. **Macedonia, Philip II**; 359-336 BC. Amphipolis III, c. 323/2-316/5. Tetradrachm, 14.27g. Le Rider-Pl. 46, 4. Obv: Philip as Zeus on horseback, Rx: Crescent below horse, II right. Mint State 3850

57. **Macedonia, Alexander III the Great**; 336-323 BC. Sardes Mint, c. 323-319 BC, Drachm, 4.33g. Price-2601. Obv: Herakles wearing lion-skin headdress r. Rx: ΑΑΕΕΑΝΑΡΟΥ Zeus seated on throne holding long scepter in l. hand and eagle on outstretched r. hand. EY monogram in l. field and torch in exergue. EF 400

100 Greatest Ancient Coins Plate Coin

58. **PERSEUS**; c. 179-178 BC, Tetradrachm, 17.51g. Harlan J. Berk, 100 Greatest Ancient Coins (plate coin), Mamroth, Perseus 1, AMNG III.2 p. 195, pl. XXV.23 (same dies), SNG Alpha Bank-1130 var. (control marks), SNG München-1196 (same obverse die), Hunterian p. 346, 5 (same dies), De Luynes-1712 (same dies), 100 Greatest Ancient Coins, Page 70 (this coin). Obv: Diademed head r., slightly bearded; below, ΙΩΙΔΟΥ. Rx: ΒΑΣΙ - ΑΕΩΣ / ΠΙΕΡ - ΣΕΩΣ Eagle standing r. on thunderbolt, with open wings; in field r., Σ and monogram. Star in exergue. The whole within wreath. Signed ΖΩΙΔΟΥ below portrait on obverse, meaning "Of Zoilos". The obverse die occurs in two states, of which our coin apparently shows the earlier state: the last letter Y of ΖΩΙΔΟΥ is at the end of the word on our coin, but above the word on the AMNG coin. Plate coin from the 100 Greatest Ancient Coins by Harlan J. Berk. This is one of the most significant issues in the Hellenistic Greek series. The ultra-high-relief portrait depicting king Perseus as a god is totally remarkable. Even more remarkable is the name Zoilos in the genitive case boldly inscribed below the truncation of the neck. Long thought to be the signature of the artist, current thinking is that it is an official's name, though the original theory of an artist's signature seems more logical and may yet prevail. What makes this stunning portrait more significant is that after the defeat of Perseus by the Romans this god-like king appeared as a small figure with his hands tied behind his back on the reverse of a Republican denarius struck several decades later by the moneyer L. Aemilius Lepidus Paullus! Probably only 30 specimens of this spectacular issue exist. It is probable that this was a coronation issue. The obverse is struck in ultra high relief. Virtually Mint State / EF 35000

Third Recorded

59. **Thrace, Ainos**; 410/9-409 BC, Tetradrachm, 15.70g. May-267. Obv: Head of Hermes facing to right, wearing a petasos with a beaded rim. Rx: ΑΙΝΙ, a goat standing facing to right, a kerykeion on right, all within an incuse square. Ex Hess-Leu 45, 12 May 1970, lot 97. Bold head of Hermes in profile, with caduceus symbol on reverse. Only two specimens recorded by May. This coin represents a transitional period between the time when the hair of Hermes is represented by straight strokes and later when the hair is represented by luxuriant curls. Good VF 18500

Sphinx Tetradrachm

60. **Thrace, Samothrace**; c. 500 BC, Tetradrachm, 12.70g. Traité-954, Svoronos-pl. XVII, 14 (Asoros), SNG ANS-1012, Baldwin, A., The electrum and silver coins of Chios, New York 1915-pl. 7, 2. Obv: Sphinx seated right. Rx: Four part square incuse. Ex Lanz 106, 2001, lot 60. Ex Gorny 62, 1993, lot 85. Ex Gorny 50, 1990, lot 206. Ex Lanz 50, 1989, lot 121. There have been many forgeries in the market in recent years, possibly using this coin as the mother coin and making this issue appear that it is more common than it actually is. The fact is that very few, possibly only two genuine examples have been in the market in the last few decades. This coin is well-struck and beautifully centered. aEF / EF 34500

61. **Thrace, Lysimachus**; 323-281 BC, Tetradrachm, Lampsacus, c. 297/6-282/1 BC, 16.89g. Thompson-56. Obv: Head of Alexander the Great with horn of Ammon r., Rx: Athena enthroned left with M monogram at inner l. and crescent in exergue. Mint State 4750

Ex Jameson Collection

62. **Thessaly, Aenianes, Hypata**; 1st Century BC, Trihemidrachm, 7.11g. Callatay-44 (this coin), BCD-41.1 (this coin). Obv: Head of Athena r., wearing Attic helmet decorated with tendril, Pegasus, and four horse protomes. Rx: ΑΙΝΙΑΝΩΝ / ΔΑΜΟΤΙ Φεμιός as slinger, naked but for chlamys over shoulder and sword, two spears behind; in r. field, deer head facing. Ex BCD Collection, 41.1, privately acquired from Leu in 1980. Ex Jameson Collection,

1081. Small piece re-attached at 9h. EF 2250

Christian Pepper 1940s

63. **Boeotia, Thebes**; 480-460 BC. Stater, 12.18g. BCD-Thebes-344 (same dies). Obv: High relief shield, Rx: Incuse millsail pattern with raised four spoked wheel in center. Ex Christian Pepper Collection, purchased from Burdett Johnson of St. Louis in the 1940s for \$17.50. Obverse struck in high relief. aEF. 2450

Christian Pepper 1940s

64. **Boeotia, Thebes**; 450-440 BC. Stater, 12.04g. BCD-Boeotia 373. Obv: High relief shield. Rx: Amphora in square incuse, symbol of wheel to left, E to right. This coin links Archaic style shield with reverse features of large square incuse with Amphora. Ex Christian Pepper Collection, purchased from Burdett Johnson of St. Louis in the 1940s for \$10. Obverse struck in high relief. Good VF. 3000

65. **Crete, Eleutherna**; Stater, Crete, Eleutherna, 280-270 BC, 11.04g. Svoronos-12, Le Rider pl. VIII, 24 (same dies), BMC-9.1. Obv: Laureate head of Apollo r. Rx: Naked Apollo standing l. holding stone and bow. Rare. Four recorded. Light graffiti on cheek of Apollo. Considering the fact that this coin was struck in Crete, it is actually quite exceptional. EF 8000

66. **Crete, Phalasarna**; Stater, Crete, Phalasarna, 330-270 BC, 11.22g. Svoronos, 269.2 pl. 25.5, Le Rider pl. X, 12-13. Obv: Head of Britomartis, Rx: Trident. Well struck and nicely toned for this issue. Very rare and desirable. Areas of flat striking, but. EF 8000

Troy

67. **Troy, Alexandreia Troas**; Year 214=87 BC, Tetradrachm, 16.56g. Cohen, DCA-365. Obv: Head of Apollo, Rx: Apollo Smintheus standing r., chlamys over l. shoulder, holding patena in r. hand and bow and arrow in left; magistrate ΘΑΙΣΙΟΥ in exergue, date ΣΙΔ retrograde in r. field. Unrecorded date and magistrate. aEF 8500

Hirsch 1907

68. **Ionia, Samos**; Year 15 = 440/439 BC, Tetradrachm, 13.13g. Barron-p. 193, 95a (this coin). Cohen, DCA-2. Obv: Lion's scalp. Rx: ΣΑ Forepart of bull with olive branch behind. Under chin, Σ (year). Ex Sotheby, 1 February 1984, lot 221 (Virgil M. Brand Collection). Ex J. Hirsch 19, 1907, lot 552. Obverse off-center. Toned VF 4500

Unpublished Magistrate

69. **Ionia, Samos**; 400-365 BC, Tetradrachm, 14.55g. Barron-. Unpublished magistrate MAKAPEOS, C. Obv: Lion's mask facing. Rev. ΣΑ, forepart of an ox facing to right, an olive-branch behind, Magistrate, ΜΑΚΑΡΕΟΣ, above. This die has a panther-head symbol. Absolutely beautifully struck coin, both obverse and reverse, with an unpublished magistrate's name, making this coin unique in a minor way. EF 18500

70. **Issos or Uncertain Cyprus**; Stater, c. 500-480 BC, 10.77g. Babylon XXV, 19. Obv: Lion's head left with foreleg below, Rx: Crude incuse with large diagonal bar corner to corner. Well-centered. Areas of porous striking on obverse. aEF / EF 4250

71. **Caria, Cnidus**; c. 530-520 BC, Drachm, 6.13g. Cahn-31, SNG Cop-202 (same dies), SNG von Aulock-2592 (same dies). Obv: Head of roaring lion with tongue protruding right. Rx: Head of Aphrodite with hair back in net. She wears earrings and a necklace. All within square incuse. Ex Lanz 52, 1990, lot 227. VF 3500

72. **Caria, Cos**; c. 350-345 BC, Tetradrachm, 14.33g. CH IX, Pixodaros -6 (02/4). Obv: Bearded head of Herakles wearing lionskin l. Rx: crab, a club and the magistrate's name ΛΑΚΩΝ below, all within a square dotted border within a shallow incuse square. Some flaking of surface on obverse, otherwise. EF 2500

73. **Caria, Cos**; c. 345-340 BC, Tetradrachm, 15.11g. CH IX, Pixodaros-25 (A7/P17). Obv: Bearded head of Herakles wearing lionskin r. Rx: Veiled head of woman l., magistrate's name ΒΙΤΙΩΝ retrograde behind head. VF 3950

Signed by XENO

SNR 51, 1972, 24 (this coin)

100 Greatest Plate Coin

74. **Caria, Rhodes**; Tetradrachm Signed by ΞΕΝΟ, Caria, Rhodes, c. 408/7-404 BC, 15.09g. Bérénard, Les tetradrachms de Rhodes de la première période, SNR 51, 1972, #24 (this coin). Ashton-4. Obv: Helios three quarter facing with flowing hair; Rx: ΡΟΔΙΟΝ, Rose with two buds and signed ΞΕΝΟ in small letters between tendril and rose. Ex 100 Greatest Ancient Coins, Harlan J. Berk, pp. 48 & 123 (this coin). This coin is quite remarkable in that it is one of only three known signed coins from the city of Rhodes. That is not to say that there are three signed dies, but that there are literally three signed coins in existence from the city of Rhodes, which was known for the Colossus and its wonderful early tetradrachms. An extremely important Greek coin. The obverse is struck in high relief. EF 80000

75. **Syria, Antiochus III the Great**; 223-187 BC. Uncertain mint, possibly Apamea. Drachm, 3.96g. SC-1065. Obv: Head of Antiochus III right. Rx: ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ Elephant right with monogram before head. Acquired from Scheiner in Ingolstadt in 1985. VF 2500

Zeus Head of Sculpture

76. **Seleucid Kingdom, Antiochus IV**; Seleucus, c. 167 BC, Tetradrachm, 16.62g. Newell SMA-63, Houghton ACNAC-4, 107. Obv: Laureate head of Zeus r. Rx: Zeus seated on throne l., holding scepter in l. hand, Nike crowning his name standing r. on his outstretched r. hand. In 166 BC, Antiochus invited the cities and kings of Europe and Asia to attend a great religious festival to be held in the sacred grove at Daphne outside Antioch. A triumphal procession of 50,000 participants with elephants, chariots and cavalry. In purple and gold armor were lines of young men and athletes bearing gold

crowns and statues of the gods. Along with all of this special coins of Zeus and Apollo were issued. The Zeus coin on the reverse was a copy of the Olympian Zeus by Pheidias at Olympus placed in the temple at Daphne. The obverse is the head of that Zeus statue but with features that resembled Antiochus himself. This is one of the few times that a Seleucid coin was issued without bearing the portrait of the king. Extremely rare and EF.14500

77. **BACTRIA, ANTIMACHUS;** 174-165 BC. Tetradrachm, 16.65g. Bop Series 1a, SNG ANS-274. Obv: Diademed, draped bust of Antimachus right, wearing kausia. Rx: ΒΑΣΙΛΕΩΣ ΘΕΟΥ ANTIMAXOY. Poseidon standing facing, resting right hand on trident and holding palm branch in left, ΔΙΦ monogram low in inner right field. Excellent portrait. Mint State 3950
Berenice Pentakaidecadrachm

78. **PTOLEMAIC, PTOLEMY III, IN THE NAME OF BERENICE II;** 246-221 BC, Pentakaidecadrachm (15 drachms of the Ptolemaic standard), previously believed to be dodecadrachm, 52.68g. Svoronos-988, pl. 35.2. SNG ANS-D. Vagi, 'The Ptolemaic Pentakaidecadrachm', SAN XX.1 cover story (1997), pp. 5-10; H.A. Hazzard, Ptolemaic Coins (Toronto, 1995), c1052 (dodecadrachm). SNG Cop - Noeske -. Boston MFA - Obv: Diademed and veiled bust of Berenice II r. Rx: ΒΑΣΙΛΙΣΣΗΣ ΒΕΡΕΝΙΚΗΣ Cornucopia bound with fillet between laureate caps of the Dioscuri. As Vagi points out in his SAN article on this coin type, Svoronos had only a significantly underweight, due to corrosion and a large chip, specimen of 46.68g at his disposal, therefore his assumption that the coin was of Attic weight (equivalent to 12 drachms and termed a dodecadrachm) made sense. It was only much later that more specimens came to light and the average weight was closer to Ptolemaic 15 drachm piece (Pentakaidecadrachm). This means that the entire series that Ptolemy III minted would be classified under the Ptolemaic (or Phoenician) weight standard. Additionally, Vagi and other scholars have raised questions of who the woman on the coin actually is, the wife or the sister of Ptolemy III. Vagi makes a strong argument for the wife, while Hazzard believes it to be the murdered sister of the Ptolemy III. Popular opinion is that it is indeed the wife, although Vagi also suggests a third option that it could be purposely vague to honor both women. So there is no air-tight answer to this question and it remains open. Ex Sotheby's Zürich, 27 October 1993, lot 937. Ex NFA XXX, 1992, lot 178 (sold for \$48K). Usual but minor flan crack at 3h. Other than the coin struck by the Bactrians, this is the largest silver coin ever struck by the Greeks. EF 49500

ROMAN REPUBLICAN AND IMPERATORIAL SILVER

79. **ANONYMOUS;** 225-212 BC, Quadrigitus (Didrachm), 6.59g. Cr-28/3. Obv: Laureate, Janiform head of Dioscuri. Rx: Jupiter holding scepter and hurling thunderbolt in chariot driven r. by Victory; ROMA in relief in linear frame. EF 1150

80. **P. PLAUTIUS HYPSEAUS;** 58 BC, Denarius, 3.96g. Cr-420/1a, Syd-910. Plautia 11. Obv: P YPSAE S C before bust of Neptune r., trident behind Rx: Jupiter in quadriga l., C YPSAE [COS], [PRIV] in exergue, [CE]PIT on r. Toned aEF 775

81. **CASSIUS;** 42 BC, probably at Smyrna, Denarius, 4g. Cr-500/1, Syd-1308 (R9), Sear, Imperators-219. Obv: Tripod surmounted by cauldron, fillet hanging on either side, C CASSI on l., IMP on r. Rx: Pitcher and lituus, LENTVLVS SPINT below. Mint State 4500

82. **CLEOPATRA AND MARK ANTONY;** 32 BC, Denarius, 3.80g. Cr-543/1, Syd-1210 (R7), C-1 (40 Fr.), Sear, Imperators-345. Obv: CLEOPATRAE [REGINAE RE]GVM FILIORVM REGVM Draped and diademed bust of Cleopatra r., prow before. Rx: ANTONI ARmenia DEVICTA Bare head of Antony r., Armenian tiara behind. Excellent portrait of Cleopatra with complete name. This coin bears the rare type of Antony with the Armenian tiara at the back of his neck. Small flan crack from his neck to the top of his cheek. Her face has some small scrapes on the cheek. EF 12000

83. **JULIUS CAESAR;** 47-46 BC, Denarius, 3.88g. Cr-458/1, Syd-1013, Sear, Imperators-55. Obv: Head of Venus r. Rx: Aeneas l. carrying Palladium and Anchises, CAESAR behind. Ex Varesi 57, lot 130. This coin is exceptional in that it is perfectly struck on a very broad flan. Toned Choice EF 4850

84. **JULIUS CAESAR;** 46-45 BC, Denarius, 3.75g. Cr-468/1, Syd-1014, Sear, Imperators-58. Obv: Head of Venus r., small Cupid on shoulder. Rx: Gallic trophy and two captives, CAESAR in exergue. VF 850

85. **JULIUS CAESAR;** 46-45 BC, Denarius, 3.58g. Cr-468/1, Syd-1014, Sear, Imperators-58. Obv: Head of Venus r., small Cupid on shoulder. Rx: Gallic trophy and two captives, CAESAR in exergue. Dark toning. VF / Fine 650

86. **JULIUS CAESAR AND MARK ANTONY;** April 43 BC, Denarius, 3.88g. Cr-488/1, Syd-1165, C-3 (10 Fr.), Sear, Imperators-118. Obv: M ANTONI [IMP] Bare head of Mark Antony r., lituus behind. Rx: CAESAR [DIC] Wreathed head of Caesar r., pitcher behind. Bold. aVF 4500

87. **JULIUS CAESAR AND MARK ANTONY;** 43 BC, Denarius, 3.84g. Cr-488/2, Syd-1166, Sear Imperators-123. Obv: M ANTO IMP R P C Bare head of Mark Antony r., lituus behind. Rx: CAESAR DIC Wreathed head of Caesar r., pitcher behind. Fine+ 2250

88. **LEPIDUS AND MARK ANTONY;** 43-42 BC, Quinarius, 1.72g. Cr-489/3, Syd-1158, Sear Imperators-120. Obv: Lituus, capis and raven, M ANT IMP above. Rx: Simpulum, sprinkler, axe and cap, LEP IMP above. aVF 685

89. **BRUTUS;** 42 BC, Denarius, 3.75g. Cr-502/2, Syd-1290, C-11(25 Fr.), Sear Imperators-201. Obv: L SESTIVS Q Veiled and draped bust of Libertas r. Rx: Q CAEPIO BRVTVS PROCOS Tripod between sacrificial axe and ladle. Toned VF 3500

ROMAN IMPERIAL SILVER

90. **TIBERIUS TRIBUTE PENNY;** 14-37 AD, Lugdunum, Denarius, 3.51g. BM-48, C-16, Paris-28, RIC-30. Obv: TI CAESAR DIVI - AVG F AVGVSTVS Head laureate r. Rx: PONTIF MAXIM Livia seated r. holding scepter and branch, throne legs ornamented, footstool below feet, single line beneath throne. VF ...575

91. **NERVA;** 96-98 AD, Rome, 97 AD, Denarius, 3.29g. BM-48, Paris-34, C-134, RIC-20. Obv: TR P COS III. Rx: SALVS - [PVB]LICA Salus seated l. holding two wheat ears and resting l. elbow on throne. Entertaining portrait showing Nerva with a huge nose. Good VF 500

92. **PLOTINA;** Rome, 112-115 AD, Denarius, 2.76g. MIR-705-1 (80 spec.), BM-526, Paris-679, C-3 (100 Fr.), RIC-730. Obv: PLOTINA AVG - IMP TRAIANI Bust draped r. Rx: CAES AVG GERMA DAC COS VI P P Vesta, veiled, seated l. on chair without back, holding Palladium and transverse scepter. Ex CNG 53, 15 March 2000, lot 1552. Rare. The Reka Devnia hoard contained only four denarii of Plotina, all of this type, compared to 5205 denarii of her husband Trajan. Some porosity on Plotina's neck, otherwise. Good VF 4850

93. **DIVA MATIDIA;** Rome, Denarius, 3.60g. BM-328 note (Paris). Obv: DIVA AVGVSTA - MATIDIA Bust draped r. Rx: CONSECR - ATIO Eagle flying r. and upwards, holding scepter in talons. Reportedly purchased from CNG. Apparently a very rare variant with eagle both flying and looking right: BMC 328 note records such a denarius in Paris, and another specimen, from the same die pair as ours, was in Rauch 84, 13 May 2009, lot 518. Usually the eagle is either flying left or flying right but with head turned back left. Good surfaces. Toned. VF / aEF 4850

94. **MARCIANA;** Rome, c. 112-3 AD, Denarius, 2.42g. MIR-719 (93 spec.) BM-651, Paris-757, C-4 (100 Fr.), RIC-743 (R3). Obv: [D]IVIA AVGVS - TA - MARCIANA Bust draped r. wearing stephane, the hair massed at top and back of head in a braided coil, row of pearls on neck from necklace or forming the neckline of dress. Rx: CONSECRATIO Eagle with spread wings flying upwards, body l. but head turned r., holding scepter in both talons. Ex CNG 53, 15 March 2000, lot 1555. As we learn from the Ostian Fasti, Marciana died and was consecrated on 29 August 112. This reverse type of Diva Marciana has previously been oriented, for example in Cohen's illustration (p. 100), the plates of the BM and Paris catalogues and of Woytek's MIR, and every auction catalogue illustration in CoinArchives Pro, as though the scepter held by the eagle formed a horizontal groundline. Assuming this orientation, however, (1) the eagle leans so far forward that if standing on the scepter he would have to grip it very tightly to avoid falling on his breast, (2) the eagle's right wing sometimes passes under the scepter so is partly depicted in the "exergue", a very unusual phenomenon, and (3) the die axis, at least on our coin, on a similar denarius we had several years ago, and on the sestertius of the same type catalogued in Triton VIII, 11 Jan. 2004, lot 1016, would be an abnormal 7-8h, one and a half-two hours or 45-60 degrees off the expected 6h. It seems likely that the type actually shows the eagle FLYING UPWARDS with SLANTED scepter; the eagle is then not in danger of toppling over, the overlap of the scepter and his wing loses its strangeness, and the die axis becomes the expected 6h. Excellent portrait. Flan crack at 2h. Pleasant toned VF 4850

95. **HADRIAN;** 117-138 AD, Rome, c. 119-23 AD, Denarius, 3.50g. BM-1313 note (Vienna), RSC-1323a. Obv: [IMP C]AESAR TRAIAN H - ADRIANVS AVG Bust laureate r., fold of cloak on front shoulder and behind neck. Rx: SAL - AVG across field, P - M TR - P - CO - S III around, Salus standing l. extending patera above serpent rising from altar, and holding scepter. A scarce reverse type, only three Reka Devnia specimens in Sofia and another three with head laureate right. The alleged 15 specimens of the same types in the Varna portion of the hoard are probably merely misreported. Powerful portrait of Hadrian. Mint State 680

96. **HADRIAN;** 117-138 AD, Rome, 128-9 AD, Denarius, 3.33g. BM-491, C-395, RIC-343. Obv: HADRIANVS - AVGVSTVS P P Head laureate r. Rx: COS - III Pudicitia, veiled, seated l., holding r. hand before face. EF 325

97. **HADRIAN;** 117-138 AD, Rome, 128-9 AD, Denarius, 3.09g. BM-497, C-363 var., RIC-345. Obv: HADRIANVS - AVGVSTVS P P Head laureate r. Rx: COS - III Victory seated l. holding wreath and palm. Near Mint State 550

98. **HADRIAN;** 117-138 AD, Rome, c. 132 AD, Denarius, 3.40g. Bust var. of BM-842, Strack-300, RIC-303, and C-804 (10 Fr.). Obv: HADRIANVS - AVG COS III P P Bare-headed, draped, cuirassed bust r., seen from front. Rx: GER - MANIA Germania standing l. holding spear and leaning on shield. Apparently unpublished with this bust type; indeed, Strack knew no "travel series" denarii or aurei of Hadrian at all with this bust type. However, the travel coins were struck early in the HADRIANVS AVG COS III P P issue, and in the immediately preceding issue, with legends HADRIANVS AVGVSTVS / COS III P P, the bust type of our denarius is attested, for example Strack pl. V.326 (denarius) and BMC pl. 86.11 (As, bust facing l. not r.). Fine 600

99. **FAUSTINA II, DIVA;** Died 175 AD, Rome, Denarius, 3.40g. BM-725, C-75, RIC-746. Obv: DIVA FAV - STINA AVG Draped bust r. Rx: CONSECRATIO Altar enclosure with doors. Near Mint State with luster 500

100. **MANLIA SCANTILLA;** Rome, Denarius, 3.17g. BM-11, C-2 (300 fr.), RIC-7a (R3). Obv: MANL SCANTILLA AVG Bust draped r. Rx: IVNO RE - GINA Juno, veiled, standing l. holding patera and scepter, peacock at her feet. Rare. The Reka Devnia hoard contained only two denarii of this lady, compared to eleven of Didius Julianus and about 60 of Pertinax. The unbroken obverse legend of our coin is unusual: in CoinArchives Pro only three other similar examples, all from different obverse dies, compared to about fifty specimens with the normal broken legend, SCAN - TILLA or SCA - NTILLA. Of the numerous Manlia Scantilla denarii that have been in the market in the last years, this is of far

better quality than most with even a hint of luster on the obverse. EF ... 5500

101. **PESCIENIUS NIGER**; 193-194 AD, Antioch, Denarius, 2.68g. Obv: legend var. of BM-299, RIC-5, and C-10 (200 Fr.). Obv: IMP CAES C PESC · EN NIG IVSI AVG Head laureate r. Rx: BON[I] EV - ENTVS Fides Publica standing l. holding plate of fruit and two wheat ears. Unusual obverse legend with only NIG not NIGER. Our obverse legend, with IVST not IVSI, is recorded by Ted Butrey in Num. Chronicle 152, 1992, President's Address, p. viii, but without specification of the location of the coin and the relevant reverse type. Excellent portrait with full name. Struck on usual, somewhat poor silver. EF 5000

102. **ELAGABALUS**; Uncertain Eastern Mint, 218-9 AD, Denarius, 2.93g. BM-277, RSC-27a, RIC 188. Obv: ANTONINVS PIVS FEL AVG Bust laureate, draped, cuirassed r. Rx: FELICITAS around, TEMP in exergue, Galley r., waves below, with small sail on mast at center, steersman grasping top of rudder seated behind cabin at stern, and eight rowers. Scarce: 15 specimens in Reka Devnia hoard. Beautifully toned. EF 750

103. **NUMERIAN**; 283-284 AD, Lugdunum, Antoninianus, 3.21g. RIC-394, C-43, Bastien-539 (47 spec.). Obv: IMP C NVMERIANVS AVG Bust radiate, cuirassed r., seen from front, fold of cloak on front shoulder. Rx: PAX - AVG Pax standing l. holding branch and transverse scepter, officina letter B=2 in l. field. EF.300

104. **LAElianuS**; 268 AD, Antoninianus, 2.96g. Cunetto Hoard-2501 (35 spec.), RIC-9 (R), C-4 (15 Fr.). Obv: IMP C LAELIANVS P F AVG Bust radiate, cuirassed right, seen from front. Rx: VICTO - R - I - AAVG Victory advancing right holding wreath and palm. Gilljam, Antoninian des Laelianus, 134 (p. 65, obv. die L, rev. die 27). Fine 1250

LATE ROMAN SILVERED BRONZE

105. **DOMITIUS DOMITIANUS**; 296-297 AD, Alexandria, Follis, 8.99g. RIC-20, officina B=2; C-1 (100 Fr.). Obv: IMP C L DOMITIVS DOMITIANVS AVG Head laureate. Rx: GENIO POPV-LI ROMANI Genius of the Roman People with modius on head, standing l. holding patera and cornucopia, eagle standing at his feet, ALE in exergue, B in r. field. Bold Fine+..... 1950

106. **JOHANNES**; 423-425 AD, Rome, AE 4, 1.25g. RIC-1916 (S), officina E=5, C-1 (50 Fr.). Obv: [D N IO]JANN - ES P F A[VG] Pearl-diademed, draped, cuirassed bust r., seen from front. Rx: [SAL]VS R[E]I - PVBLICE] Victory advancing l. holding trophy over shoulder and dragging captive; mintmark [RM] in exergue, Christogram and E in l. field. Fine 700

GREEK BRONZE

107. **APULIA, TEATE**; c. 225-220 BC, Nummus, 29.34g. HN Italy-703. Weber-474. Obv: Head of Zeus Dodona r., wearing oak-wreath. Rx: Eagle standing r. on thunderbolt; TIATI and N to r. Ex Peus 400, 22 April 2010, lot 9. Some green encrustation over brown patination with some areas of flat striking. Good VF..... 1200

108. **BRUTTIUM, BRUTTI**; c. 211-208 BC, Reduced Sextans, 18g. SNGANS-100, HN Italy-1987. Obv: Helmeted head of Ares l.; griffin on helmet. Rx: Hera Hoplosmia advancing r., holding shield and spear; bucranium in r. field. VF..... 350

109. **BRUTTIUM, RHEGIUM**; c. 415/410-387 BC, AE 18, 4.55g. This variety of Apollo not found in any of the major references. HN Italy-2529 var., Rutter, South-Group XVI, var., Imhoff-Blumen-43 var. Obv: PHITON Head of Apollo right. Rx: Wreath with encircled H in center. This coin appears to be the finest known of its type. There is another version of Apollo which is also a rarity but can be found in the references. Our example exhibits a completely different head of Apollo stylistically and the reverse is incredibly well-centered and struck. There were extreme weight fluctuations in the bronzes of southern Italy at the time and our piece is much lighter than the other known type (see CNG MBS 84, 5 May 2010, lot 94 for example of other Apollo type). Good VF / EF 2000

110. **THESSALY, PHARALUS**; 400-344 BC, AE 20, 7.64g. Rogers-406. Obv: Facing head of Athena in three-crested helmet, flanked by [spear] and shield. Rx: Thessalian cavalryman r., wielding mace over head; footman walking r. behind. Fine / VF 400

ROMAN IMPERIAL BRONZE

111. **TIBERIUS**; 14-37 AD, Rome, 35-6 AD, Sestertius, 25.28g. BM-109, Paris-93, RIC-63 (R2), (Augustus)-303 (15 Fr.). Obv: OB / CIVES / SER on shield encircled by oak wreath, DIVO AVGSTO SPQR above, two capricoms and globe below. Rx: TI CAESAR DIVI AVG F AVGST P M TR POT XXXVII around large S C. Tiberius sestertii are quite scarce. This one is far better than normal. Some isolated reverse porosity, otherwise. aVF..... 2500

Port of Ostia

112. **NERO**; 54-68 AD, Sestertius, Rome, 64-5 AD, 24.64g. BM-134 (seven ships) and p. 223 note, Paris-290 (eleven ships), C-33 (eleven ships, 20 Fr.), RIC-181. Obv: NERO CLAVDIVS CAESARS AVG GER P M TR P IMP P P Bust laureate r., aegis with Medusa head and snakes on front shoulder and behind neck. Rx: SPOR OST C below, AVG - VSTI above, two curved moles enclosing eight ships in the harbor of Ostia, status atop lighthouse above, Neptune reclining on dolphin below, man sacrificing at altar before temple at end of left mole, figure seated l. on rock at end of right mole. The number of ships shown in the harbor in this type varies, but the four most important ones, never omitted and showing four successive stages in a ship's use of the harbor, are the two left and right of the lighthouse, one entering the harbor under full sail and the other being rowed out of the harbor; the large ship in the center, which has recently arrived and cast anchor and whose sails are being taken in by three men on deck and in the rigging; and finally the ship alongside the quay at eight o'clock whose cargo is being unloaded by a man on deck and another crossing the gangplank to shore. Our coin adds four more ships to this basic number, namely two more freighters with furled sails and two smaller rowboats. The obverse of this coin has definite wear at

the highest point of the portrait. The entire coin has pleasant smooth brown surfaces with muted yellow highlights. Excellent detail on all of the ships in the port. Toned Tiber patination. Fine+ / VF 13000

Judea Capta

113. **VESPASIAN**; 69-79 AD, Rome, 71 AD, Sestertius, 26.44g. RIC-167 (C3), BM-543, Paris-498, C-239 (12 Fr.). Obv: IMP CAES VESPASIAN AVG P M TR P P COS III Head laureate r. Rx: IVDAEA - CAPTA S C Judea seated r. on cuirass in attitude of mourning under palm tree, emperor standing r. on other side of tree, placing foot on helmet and holding spear and parazonium. Cat. 221, dies A56 / P86, in Colin Kraay's unpublished Oxford dissertation, known to him from a coin in the Fitzwilliam Museum, Cambridge. Untouched green patination. Bold Fine / VF 7500

114. **TRAJAN**; 98-117 AD, Rome, c. 105-7 AD, Sestertius, 24.31g. MIR-203d (16 spec.), pl. 39 (same obv. die); BM-835; C-508; bust var. of Paris-559; RIC-534. Obv: COS V, Bust laureate r. with bare chest seen half from front, fold of cloak on front shoulder and behind neck. Rx: SPQR OPTIMO PRINCIPI S C Emperor brandishing spear on horse leaping r., Dacian enemy falling to ground below forelegs of horse. Reported to be ex Vermeule Collection and ex Glendining, 21 Nov. 1951. Leopold G.P. Messenger, lot 137 (part). Metallic bust of Trajan on obverse. VF 950

115. **TRAJAN**; 98-117 AD, Rome, c. 105-7 AD, Sestertius, 22.39g. MIR-204bB (37 spec.), BM-812, Paris-545, C-452 (8 Fr.), RIC-527. Obv: COS V, bust laureate r. with fold of cloak on front shoulder and behind neck. Rx: SPQR OPTIMO PRINCIPI S C Victory, naked to waist, standing r., placing l. foot on helmet and inscribing VIC / DAC on shield attached to palm tree. Reported to be ex Vermeule Collection and ex Glendining, 21 Nov. 1951, Leopold G.P. Messenger, lot 137 (part). aVF 650

116. **TRAJAN**; 98-117 AD, Rome, 115 AD, Sestertius, 24.24g. MIR-549v (71 spec.), BM-1019, Paris-844, C-178 (25 Fr.), RIC-657. Obv: IMP CAES NER TRAIANO OPTIMO AVG GER DAC P M TR P COS VI P Bust laureate, draped r., seen from side. Rx: IMPERATOR VIII / S C in two lines in exergue, the army saluting Trajan "imperator" for the ninth time; Trajan sits r. on platform, extending r. hand and attended by two standing officers, while a lictor shouldering fasces stands r. before platform; the army is represented by (a) three soldiers standing l., all wearing helmets and holding shields, the first two raising their r. arms to acclaim Trajan and the third holding a horse by the bridle and (b) the heads and standards of two standard-bearers, unhelmeted, visible in a second row above the heads of the soldiers and the horse in the front row. After major victories, the army saluted the emperor "imperator" ("commander"), entitling him to celebrate a triumph in Rome if the Senate decreed one. This sestertius of Trajan, a similar sestertius with IMPERATOR VIII, and a similar aureus with IMPERATOR VII, are the only Roman coins to depict such a salutation. These three acclamations commemorated the first three victories of Trajan's Parthian war, IMP VII being accorded for his conquest of Armenia in 114, IMP VIII and VIII for the first two victories of his second campaign in 115. Dark green patination. aEF 6500

117. **HADRIAN**; 117-138 AD, Rome, c. 119-20 AD, Sestertius, 23.96g. BM-1202, Strack-542 (this bust type in Vienna, Gotha, Rome), RIC-587a, C-974 var. Obv: IMP CAESAR TRAIAN HADRIAN[V]IS AVG P M TR P COS III Bust laureate, dpraed, cuirassed r., seen from front, fold of cloak on front shoulder. Rx: PIETAS AVGSTI S - C Pietas, veiled, standing r. before lighted altar, half raising r. hand and holding incense box in l. Reported to be ex Vermeule Collection. VF / Fine..... 1200

118. **HADRIAN**; 117-138 AD, Rome, c. 123-4 AD, Sestertius, 24.63g. BM-1257, C-1154 corr., RIC-612b corr. Obv: IMP CAESAR TRAI - N HADRIANVS AVG Laureate, cuirassed bust r., seen from front, fold of cloak on front shoulder. Rx: P M TR P - COS III S - C Spes advancing l., l. foot forward, holding flower and raising skirt. Cohen-1154, citing Paris, calls the bust draped and cuirassed, but according to Strack-576 the only coin in Paris actually has bust cuirassed with fold of cloak, as on our coin. On our coin Spes advances her left foot, whereas on the illustrated BM specimen, pl. 80.5, she advances her right foot; perhaps just engravers' variants, but worth noticing. Some isolated pitting below and in front of ear and on back of neck. aEF 2150

Antinous Medallion

119. **ANTINOUS**; Smyrna, Ionia, c. 134-5 AD, AE 35, Medallion, 31.47g. Klose, Smyrna, obv. die V7=8=11, pl. 36. Obv: ANTINOOC - [HPΩ]C Head bare r. Rx: Blank. The reverse types attested with this obverse die are Bull standing r., Panther standing r. with thyrus, Ram standing r., and Prow r., all with the legend ΠΟΛΕΜΩΝ ΑΝΕΘΟΗΚΕ ΚΜΒΡΝΑΙΟΙC, "Polemo dedicated (this coinage) to the people of Smyrna". Ex NAC I, 19 May 1999, lot 1965. This coin bears a bold portrait of Antinous and his name. The reverse is blank, never struck and was either a trial or set into a piece of furniture. Fine ..5000

120. **ANTONINUS PIUS**; 138-161 AD, 143-4 AD, Sestertius, 25.14g. BM-1637 pl. 39.9 (same rev. die), Strack-825, C-116 (20 Fr.), RIC-742 (R2) pl. V.111 (BM coin). Obv: ANTONINVS AVG PI - VS P P [TR P COS III] Head laureate r. Rx: [BRIT]A - N - NIA around, S C in exergue, Britannia seated l. on pile of rocks resting elbow on shield set on helmet and holding standard and spear. Ex CNG XXII, 2 Sept. 1992, lot 379. The reverse of this coin bears an image of Britannia seated which was the pattern for the British penny. aFine 800

Ex H.P. Hall Collection

121. **ANTONINUS PIUS**; 138-161 AD, Rome, 145-7 AD, Sestertius, 28.56g. BM-1707, RIC-779, C-745. Obv: ANTONINVS AVG PI - VS P P TR P COS III Head laureate r. Rx: S - C across field, Minerva advancing r., wearing aegis on breast and falling behind back, raising spear in r. hand and holding shield in l. Ex CNG 50, 23 June 1999, Cornelius C. Vermeule III Collection, lot 191;

probably ex Glendining, 16 Nov. 1950, Platt Hall, part of lot 1464 (described as "very fine, dark green"); with Hall's own hand-written ticket, recording purchase from Zschiesche & Köder, Leipzig, Feb. 1907, for 13.50 marks. This coin has an illustrious pedigree. Better than EF with a warm brown patination.....5000

122. **FAUSTINA II, DIVA**; Died 175 AD, Rome, Sestertius, 25.43g. BM-1569, pl. 86.8 (rev. only, same die); C-11 (40 Fr.); RIC-1698 (R2). Obv: DIVA FAV - STINA PIA Bust draped, veiled r. Rx: AETERNITAS around, S C in exergue, Status of seated Diva Faustina in shrine drawn l. on car by two elephants, each with mahout on back. One of the rarer reverse types on sestertii of Diva Faustina II; only five specimens in CoinArchives Pro, three from the same reverse die as ours and the BM's, the other two from a second reverse die. aVF / Fine.....1250

Ex H.P. Hall Collection

123. **COMMODUS**; 177-192 AD, Rome, 183 AD, Sestertius, 15.41g. BM-516, pl. 104.8 (rev. only, same die); C-898; RIC-374. Obv: M COMMODVS AN - TONINVS AVG PIVS Head laureate r. Rx: TR P VIII [IMP] VI - COS III P P S - C Victory advancing r. holding trophy in both hands. Apparently ex Glendining, 16 Nov. 1950, Platt Hall, part of lot 1624, described as "fine"; with Hall's own handwritten ticket, recording purchase from Spink in January 1916 for 10 shillings. Bold portrait. Brown patination. EF.....4000

124. **COMMODUS**; 177-192 AD, Rome, 192 AD, Sestertius, 19.17g. BM-701, C-576, RIC-611. Obv: LAELAVREL CO - MM AVG P FEL Head laureate r. Rx: P M TR P XVII IMP VIII [CO]S VII P P Securitas seated l., holding scepter in l. hand and extending r. hand towards boy standing before her, representing the Human Race; star in lower r. field. This redescription of the reverse type, wrongly called Pietas seated in the standard catalogues, is suggested by a new aureus showing the same type but labeling it SEC GEN HVM, Spink 65, 1988, 246. Excellent late portrait. Glossy brown patination. EF.....4000

Temple of Juno

125. **VOLUSIAN**; 251-253 AD, Rome, Sestertius, 17.71g. RIC-253a (R), C-46 (10 Fr.). Obv: IMP CAE C VIB VOLVSIANO AVG Bust laureate, draped, cuirassed r. Rx: IVNONI M - AR[TI]ALI S - C Two-columned, round, garlanded temple of Juno Martialis, with her seated statue within. Good VF.....950

Alexander the Great Contorniate

126. **ALEXANDER THE GREAT**; Rome, Later 4th cent., perhaps c. 370 AD, 28.39g. Obv: ALEXANDER MA - [GNVS MACEDON] Head of Alexander r. wearing lionskin; palm branch engraved in r. field. Rx: A man wearing tunic and cloak leading a saddled and bridled horse r.; the man looks back at the horse. From Alföldi's obverse die Alexander V (pl. 5.2), reverse die 197 (e.g. pl. 69.11-12), a new die combination; also not in the addenda in Alföldi's second volume, nor in the addenda in P.F. Mittag's contorniate monograph, *Alte Köpfe in neuen Händen* (Bonn, 1999). The obverse die is scarce, being recorded by Alföldi in only eleven specimens, coupled with four other reverse dies; the same reverse die had previously been known combined with the two obverse dies Homer and Nero XII. The new die combination fits easily into the established die sequence; the obverses Alexander V and Nero XII, for example, were already known to share two other reverse dies, and reverse 170 now becomes a third reverse die that they share. This is a beautiful contorniate with a glossy black patination. In ancient times, a piece was broken out of the edge of the coin, not affecting its beauty or any of its design. EF.....14000

BYZANTINE COPPER

127. **IMITATION OF JUSTIN I**; 518-527 AD. Constantinople. Follis, 12.92g. Cf. Berk-41, cf. MIB-11. Obv: D.N.IVSTINVS PP.AVG Diad., draped and cuirassed bust r., with cross rising from front of diadem. Rx: Large M between two stars; above, cross; beneath, officina letter; in exergue, CON. Fine.....250

ROMAN PROVINCIAL SILVER AND BRONZE

128. **AUGUSTUS, GAIUS AND LUCIUS**; Sinope, Paphlagonia, Year 36=11/10 BC, AE 22, 8.31g. RPC-2118 (13 spec.), Sear-169 var. Obv: C I [F AN] XXXVI Bare head of Augustus r. Rx: EX - D D Jugate heads of Gaius and Lucius r. Same obverse die as RPC pl. 95, 2118/1. Acquired in Ank(ara), c. 1960. VG.....400

129. **CALIGULA**; 37-41 AD, Aezanis, Phrygia, under magistrate Medeos, AE 21, 5.21g. RPC-3075 (9 spec.). Obv: TAIOC KAICAP Head laureate r. Rx: AIZANITWN EIII - MHAHOY Zeus standing l. holding eagle and scepter. Excellent portrait of Caligula. Fine+.....350

130. **BRITANNICUS AND NERO**; Pergamum, Mysia, 50-54 AD, AE 18, 2.95g. RPC-2371 (14 spec.), Sear-519. Obv: BRETANNIKOC - KAICAP Bare-headed, draped bust of Britannicus r. Rx: NEPQN KAICAP Bare-headed, draped bust of Nero Caesar r. VF.....700

131. **CLAUDIUS I**; 41-54 AD, Koinon of Macedonia, Macedonia, AE 25, 11.01g. RPC-1612, Sear-425. Obv: Head of Claudius I. Rx: Macedonian shield, inscription around. EF.....550

132. **GALBA**; Antiochia ad Orontem, Seleucus and Pieria, AE 23 (semis), 7.50g. McAfee-313b (V. Rare, same obv. die as ill. spec.), RPC-4135 (5 spec.). Obv: IMP SER SVL - GAL - CAE Head r., no dot to l. Rx: S C within laurel wreath. Bold portrait of Galba. aEF.....1100

133. **SEPTIMIUS SEVERUS**; 193-211 AD, Corycus, Cilicia, AE 29, 15.70g. Mionnet, Suppl. VI, p. 205, 223. Obv: [A K A CEITI CEYHPOC]IEPT CE[B] Bust laureate, draped, cuirassed r. Rx: KΩPYKI - [ΩT]Ω[N] - [AYT] ONO[M]ΩN Goddess standing l. on forepart of ship, holding aphaulon and scepter. On coins of other emperors at Corycus, e.g. SNG Paris-1118 (Philip I), the same goddess usually merely has a prow at her feet, rather than actually standing on the forepart of a ship as here. Although Mionnet cites a similar coin of Septimius from Mus. Sanclem., Num. sel., II, p. 287, it seems to be absent from the standard modern works and databases. No coin of Septimius at Corycus with this or any other type is to be found in

BMC, four reprinted works by Imhoof-Blumer, SNG Paris, SNG Levante, SNG Pfälzer Privatsammlungen, SNG Leopold, SNG Anamur, Ziegler's Smaller German Collections, Lindgren, Peus 366 (Burstein), CoinArchives Pro, CNG Research, or Berk photofile. We owe the attribution of our coin to Corycus to Tom Mullally in the Forum Ancient Coins discussion group. VF.....750

134. **SEPTIMIUS SEVERUS**; 193-211 AD, Tridrachm, Cappadocia, Caesarea, Year 17=209 AD, 6.40g. Berk 166, 15 October 2009, 527 (same dies), otherwise apparently unpublished. Obv: AY KAI A CEITI - CEOYHPOC Head laureate r. Rx: MHTPO KAIC - API NEΩK around, ET IZ in exergue, Draped half figure of Artemis (?) l., band in hair, long tresses falling onto both shoulders and down neck, holding scepter before her in half-raised r. hand, and plate of fruit below her breasts with her l. hand. Apparently only the third recorded Caesarean silver coin of the Severan period with this reverse type, the first being a drachm of Septimius of Year 16 that appeared in Lanz 109, 27 May 2002, lot 576, and the second the tridrachm of Septimius from the same dies in Berk 166, 2009, lot 527. Before 2002 the type had only been known on Caesarean coins of Domitian and Trajan, e.g. RPC-1668 and Sydenham/Malloy p. 67, fig. 59 and pl. I, 195b. Areas of corrosion. VF / aEF.....1850

Unpublished Didrachm

135. **JULIA DOMNA**; Tarsus, Cilicia, 215-7 AD, Didrachm, 4.17g. Rev. legend var. of Prieur-782. Obv: IOVΛΙΑ ΔΩΜΝΑ CEBAC Bust draped r. Rx: TAPCO - V MHPTO AMK Victory advancing l. holding wreath and palm. A new legend variety of Julia Domna's very rare didrachms struck at Tarsus: Prieur 782-4 knew only seven such didrachms. Our new coin is like Prieur-782, but with AMK added to the reverse legend. EF / VF.....1500

136. **CARACALLA AND PLAUTILLA**; 198-217 AD, Stratonicea, Caria, AE 34, 19.73g. SNG v. Aulock-2694 (same obv. die). Obv: Laureate, draped, cuirassed bust of Caracalla r. facing draped bust of Plautilla l. wearing stephane; legend mostly off flan; indistinct round countermark at bottom. Rx: Hecate standing l. holding patera and torch, stag at feet; little legend surviving. Fine / Good.....200

137. **CARACALLA**; 198-217 AD, Tarsus, Cilicia, c. 215 AD, AE 27-29, 11.93g. SNG Levante-1061 (same dies); Ziegler, Smaller German Collections 713-4 (both same dies as ours); SNG Paris-1537 var. (same obv. die). Obv: AVT KAI M AVP CEVHPOC ANTΩNEINOC CE around, Π - Π across field, Bust r. wearing robe and wreath of Demiourgos. Rx: TAPCOV MHT - PO around, ΠΩΛΕ - ΩC in inner circle, A / M / K ΙB in field, KVANOC in exergue, River god Cydnos reclining l. on overturned urn from which water flows, holding cornucopia with extended r. arm. Caracalla, underway to his Parthian campaign, visited Tarsus c. August 215 AD. During his visit he honored the city in numerous ways, for example by assuming the city office of Demiourgos, whose dress he wears on the obverse of our coin, and by granting the city the titles 'first, greatest, most beautiful', which are abbreviated by the letters AMK on the reverse. See R. Ziegler, *Städtisches Prestige und kaiserliche Politik*, Düsseldorf 1985, pp. 79-85. VF.....450

138. **MACRINUS**; 217-218 AD, Celenderis, Cilicia, AE 27, 13.20g. SNG Levante Suppl-136 (same dies). Obv: [AV K M] ΟΙ [CEO...] MAKPINOC Bust laureate, cuirassed r. Rx: KEAENAE - [P]ITWN Athena standing l. holding spear with serpent entwined around its lower end, and shield resting on anguiped giant. Because the anguiped giant is partly off flan on the Levante coin, it is misdescribed in SNG as "cippus surmounted by head". Very rare, possibly only the fourth recorded coin of Macrinus at Celenderis. Apart from the one like ours in SNG Levante, there were two with Poseidon reverse in CNG Research and Aufhäuser, 4 Oct. 1987, 376. No others are to be found, however, in Mionnet/Cohen, BMC, SNG Paris, SNG Copenhagen, SNG Aulock, SNG Leopold, Ziegler's Smaller German Collections, Lindgren, CoinArchives Pro, or Berk photofile. Green patination. Fine+.....350

139. **ELAGABALUS**; Caesarea, Cappadocia, Year 3-220 AD, AE 27, 12.73g. Sydenham/Malloy-521 var. Obv: AY KAI M [ΑΥΡΗΛΙ] - ANTWNEIN Bust laureate, draped, cuirassed r. Rx: MHPTOIO - KAICAPIA Image of Mt. Argaeus, apparently with three imperial figures at summit, on altar inscribed ET Ι. Acquired in Ank(ara), c. 1960. The three statues at the top of the mountain, perhaps Elagabalus, Julia Maesa, and Julia Soemias of Julia Paula, are not described in Sydenham/Malloy and have perhaps not been noticed before. Three statues, apparently Septimius, Severus, Caracalla, and Geta, had appeared next to Sol on Mt. Argaeus on Severan tridrachms of Caesarea in 210-211 AD, Sydenham/Malloy-473 and Berk 166, 15 October 2009, lots 531-2 and 547. VF.....400

140. **PHILIP I**; 244-249 AD, Cibyra, Phrygia, Year 223=247/8 AD, AE 27, 9.96g. BM-84, pl. XVIII.7 (same dies). Obv: M IOVA ΦΙΛΙΠΠΟC CEB Bust r. wearing priestly wreath and uncertain clothing. Rx: KIB - VPAT - ΩN Hekate triformis, each head surmounted by polos, holding in her six hands usual attributes; in lower field, date Ι - KC. Unusual portrait of emperor with priestly wreath probably commemorating his honorary assumption of Cibyra's chief priestly office. BMC calls the emperor "Philip II" with a question mark, but he is clearly bearded on our specimen, so must represent Philip I. Rare: from the same dies as the BM specimen, not in SNG Aulock, SNG Copenhagen, SNG Leopold, or Lindgren. Highly granular surface, but interesting type. Fine 350

**ANTIQUITIES
NEAR EASTERN**

141. **CANAANITE SWORD OR KNIFE POMMELS**, ca. 1700 BC. The pieces are nicely modeled and smoothed with some calcification of the surface and earthen patina. L. 2 1/8" (5.4 cm)......950

142. **LURISTAN BRONZE COSMETIC APPLICATOR**, ca. 1200-800 BC. Bronze applicator with terminus in the shape of a horse's head. Green to olive patination. L. 3 1/2" (9 cm).....525

143. **CANAANITE TERRACOTTA MOTHER OR FERTILITY GODDESS**, ca. 1000 BC. This type of figure was commonly found in Israelite archeological sites prior to the Babylonian captivity. Where it is generally assumed contrary to popular belief, that many Israelites were still practicing polytheists until after the time of the captivity when such figures vanish from ancient Israelite sites. The piece is regaled from three fragments. Found in Israel. H. 4 3/8" (11 cm).....2500
EGYPTIAN

144. **EGYPTIAN SLATE COSMETIC PALETTE**, ca. 3rd millennium BC. Cosmetic slate palettes where used for the main purpose of grinding and mixing pigments and minerals to use for powder around the eyes. This is a simple rectangular example whose only decoration comes in the form of two incised lines along the edge on one side. The simplicity of the design indicates that the piece functioned as a usable cosmetic palette and was probably not intended as a decorative burial piece. Ex Chicago collection purchased and brought out of Egypt in 1957. L. 6 3/8" W. 5 3/4" (16 x 13 cm)....1500

145. **EGYPTIAN TERRACOTTA LOWER HALF OF A CONCUBINE FIGURE**, 17th Dynasty, ca. 1650-1567 BC. A terracotta concubine representing regeneration. Lower torso and legs. A decorative belt is slung low on the hips and features an incised line and dot pattern. Her navel is encircled with dots, as are (on the reverse) two circular impressions on either side of her lower spine. Her hands remain at her sides. Mounted on a lucite base. H. 3 1/4" (8 cm).....1000

146. **EGYPTIAN FAIENCE WALL VASE**, New Kingdom, ca. 1567-1085 BC. Light blue faience with a branch and leaf design in the center and a scrolling design on each side. Bottom portion missing, chip from top lip. Mounted. H. 3 1/2" W. 3 1/8" (9 x 8 cm).....1500

147. **EGYPTIAN A RARE LARGE BLUE GLAZED OVERSEER USHABTI**, ca. 945-715 BC. This unusually large overseer or Reis ushabti has a beautiful bright blue glazed body with darker painted details on the wig, the eyes and the whips. The figure has a wide kilt and holds one hand to its chest and the other by its side. Overseer ushabtis served as the foremen of the ushabti group, thus they come equipped with symbols of authority such as the whip. Some surface degradation of the glaze and a few scattered chips, otherwise intact. Very rare in this size. L. 5 1/8" (13 cm).....1000

148. **EGYPTIAN PALE GREEN FAIENCE USHABTI**, Late Period, ca. 715-330 BC. This is the typical mummiform ushabti rendered in a nice style, especially for a smaller piece. Intact. H. 4 1/8" (10.5 cm).....650

149. **EGYPTIAN FAIENCE USHABTI**, 26th Dynasty, 664-525 BC. Large pale-green ushabti of Nebes, born of Tasherite. Six lines of incised inscription, a version of the usual ushabti spell which translates, "Illuminate the Osiris Nebes, born of Tasherite, true of voice. He says: O you shabtis! If the Osiris Nebes is assigned to do work in the necropolis, after obstacles have been removed from a man at his duties, "Here he is!" you shall say. And if you are assigned at anytime to cultivate in the field or to irrigate riverbanks, to transport..." In wonderful condition. Ex Midwest Collection formed before 1967. H. 6 1/4" (16 cm).....4000

150. **EGYPTIAN TWO TONE FAIENCE BABOON AMULET**, Late Period, ca. 715-330 BC. The baboon, modeled in rare two-tone faience has a light blue faience body and wears a green solar disk on his head. The baboon was an animal manifestation of Thoth, the god of writing and measurement, but was also closely associated with the sun god Re, for it becomes agitated and shrieks loudly just before sunrise. As an amulet, the baboon would have linked its owner with rebirth and renewed life in the company of the newly risen sun. L. 1 3/4" (4.5 cm).....1950

151. **EGYPTIAN FAIENCE SEATED BABOON/THOTH**, Late Period, ca. 715-330 BC. The Egyptian god of writing and knowledge, Thoth, is represented in two forms, that of a baboon and an ibis. In this example he takes the form of a baboon sitting upright with a thick wooly mane. The piece is composed of a light brownish green faience and is intact with the exception of a few small abrasions. Ex Midwest Collection formed before 1967. L. 2 1/2" (6 cm).....975

152. **EGYPTIAN GREEN FAIENCE THOTH IBIS AMULET**, Late Period, ca. 715-330 BC. The ibis is depicted seated with its beak resting on an ostrich feather. The ibis along with the baboon are two of the animal forms of the Egyptian god Thoth, the god of writing and knowledge. Areas of chipping to base. Ex Midwest Collection formed before 1967. L. 1 1/2" (3.9 cm) 2200

153. **EGYPTIAN GREEN FAIENCE TAWERET AMULET**, Late Period, ca. 715-330 BC. Amuletic representation of the hippopotamus goddess, Taweret who attended women in childbirth. The goddess is characterized by her short heavy legs, swollen stomach and heavy breasts. She is adorned with a long crocodile's tail incised with scales down her back, and wears a low cylindrical modius on her head which is pierced for suspension. The goddess stands on top of an integral plinth. Ex Midwest Collection formed before 1967. Restored from two fragments. Mounted. H. 2" (5 cm)....400

154. **EGYPTIAN LIGHT BLUE FAIENCE THOTH AMULET**, Late Period, ca. 715-330 BC. Light green amulet of Thoth, the ibis-headed god of wisdom. Ex Midwest Collection formed before 1967. Repaired from two fragments. Mounted. H. 1 7/8" (5 cm).....475

155. **EGYPTIAN LAPIS LAZULI EYE OF HORUS (WADJET) AMULET**, Late Period, ca. 715-330 BC. An amuletic Eye of Horus, or Wadjet amulet, of delicately detailed blue lapis. The Eye of Horus amulet represents the eye lost by the god Horus in his great battle with the evil god Set. Horus was triumphant, and as a consequence of defeating Set, avenged the murder of his father, Osiris. The god Thoth restored Horus' eye through magic in this popular myth and so began a belief in the restorative process of an amulet in the shape of Horus' lost eye. The wearing or possessing of this amulet was believed to restore health to the infirm and to endow the deceased with life and power in the afterlife. This amulet features a perforation for stringing. In pristine condition rejoined from two pieces. L. 1 1/4" (3 cm).....1650

156. **EGYPTIAN TERRACOTTA CANOPIC JAR LID OF IMSETY**, Late Period, ca. 715-330 BC. There were four jars used in the funerary rituals to preserve the viscera of the deceased after embalming. Each of these jars was dedicated to a specific deity, a son of Horus, and contained the embalmed remains of specific organs. In this case we have Imsety who was the human-headed son of Horus and protector of the liver. Ex Midwest Collection formed before 1967. H. 3 1/2" W. 4 1/4" (9 x 11 cm).....3500

157. **EGYPTIAN LARGER RED FAIENCE PECTORAL SCARAB**, Late Period, ca. 715-330 BC. Of very dense, glassy faience, this scarab has eight drill holes to permit sewing onto the bandages of a mummy, probably along with two wings of the same material. Each element of the beetle has been outlined in gold paint (perhaps modernly in an attempt to enhance its apparent value). The scarab beetle was a common symbol of regeneration for the Egyptians, and its use as a funerary amulet on the mummy was meant to guarantee the resurrection of the deceased in the Afterlife. L. 2 3/8" (6 cm).....1250

158. **EGYPTIAN BRONZE STANDING HORUS AS HAWK**, Late Period, ca. 715-330 BC. The piece is a beautiful example of the Egyptian hawk as Horus. It stands looking forward wearing the double crown with ureaus. Black patina. Mounted. A copy of the original invoice from R.W. Richardson Antiques, London, 1962, is available. H. 3 1/2" L. 2 7/8" (9 cm x 7 cm).....4850

159. **EGYPTIAN BRONZE APIS BULL**, Late Period, ca. 715-330 BC. This is a classic form of the sacred bull who served as the Ba or physical manifestation of the soul. He also served as a herald to the god Ptah. The bull is depicted striding on a rectangular base with a solar disc and ostrich plume between his horns. Mounted on a rare Egyptian porphyry base. Copy of original receipt from Norman Chambers Antiques and Works of Art, 1964. L. 2 5/8" H. 2 3/4" (6.5 cm x 7 cm).....4500

160. **EGYPTIAN LIMESTONE "SCULPTOR'S MODEL" OF A DRAPED TORSO**, 30th Dynasty, ca. 380-343 BC. This model was formed intentionally with no head or hand, with a long robe and a shawl draped over the left shoulder and tucked under the right arm. The fisted right hand is accurately proportioned and realistic. Some red pigment remains at the bottom of the robe, where the hem of the undergarment is decorated with incised lines. H. 8 1/2" (22 cm).....3000
CERAMICS

161. **ATTIC BLACK FIGURE FRAGMENT**, ca. 5th Century BC. The large single register depicting two running warriors holding spears and wearing helmet and shield. Tongue and dot pattern above, wave meander below. Excellent Greek style. Restored from large fragments. L. 9" H. 7" (23 x 18 cm) 1850

162. **ATTIC BLACK FIGURE FRAGMENT**, ca. 5th Century BC. Two servants facing left, one holding a kantharos. Tongue pattern above, ivy stem and leaf design in the field. Reassembled from large fragments. L. 6 1/2" H. 5" (16.5 x 13 cm).....1250

163. **MAGNA GRAECIA TEANO-WARE KANTHAROS**, ca. 330-300 BC. Teano pottery is a distinctive ware named after the site in Northern Campania (Teanum Sidicinum) where much of it was found and where it was probably manufactured. This black-glazed Kantharos is decorated below the lip with the characteristic ivy with its small but elongated leaves, three-dot fruit, and incised stems. The stems are drawn in a regular, almost mechanical way, quite unlike the more free-flowing systems of Apulian and earlier Campanian. Intact. Ex Sotheby's New York June 4th 1998 Lot 332. H. 4" W. 6 1/8" (10 x 15.6 cm).....2000

164. **BYZANTINE BRONZE CENSER WITH RELIEF OF FISHING SCENES**, ca. 4th to 5th Century AD. Censer with a panel of a fishing scene depicted in relief. The scene contains two men in a boat with one casting a net while the other steers, a boy swimming, and another man sitting holding a fishing rod. Each person is surrounded with a variety of fish. A very dense scene. Above this panel is a geometric design radiating around the lip of the censor. Pierced in three places for suspension. Scenes such as these are often found on mosaics and cloth. This is possibly a religious implement used during a ceremony for the burning of incense. It was designed to hold heated coals which incense was burned over. This piece was suspended by a chain. D. 4 3/4" (12 cm).....4750

165. **BYZANTINE SLIPWARE BOWL**, Early 12th century AD. Bowl of red earthenware incised with two waterbirds and heron or crane in the center. Rejoined from large fragments. Diameter 11" (27.9 cm).....900

TERRACOTTA

166. **MAGNA GRAECIA TERRACOTTA BUST OF A GODDESS**, Archaic Period, late 6th to early 5th Century BC. The upper torso of a seated Goddess wearing a polos on her head and holding a flower in her right hand. A nicely modeled Archaic face and smile. Mounted on a custom black metal base. H. 9 7/8" (25 cm)2500

BRONZES

167. **GREEK BRONZE CORINTHIAN HELMET**, ca. 6th Century BC. The helmet is of domed form with a flaring neck-guard and pointed cheek guards. The almond shaped eye holes are peaked at the outer corner with an incised lotus flower at each end. The rounded nose-guard protrudes. The perimeter of the helmet is edged with two rows of dots framing a line of punched tongues. An incised nine petal rosette at the center of each cheek guard. The inside top of the helmet was reinforced with metal to thicken it so it would be more structurally sound. Beautiful brilliant blue-green patina with some earthen areas. Corinthian helmets are extremely sought after for their fine classical design. Because of the difficulty in obtaining them this is the first we have handled. See Christie's Antiquities, New York, Friday 8 June 2007, lot 96 for another example. H. Approx. 8" W. 7" (20 cm x 18 cm) ..5500

168. **GREEK SILVER PHIALE (BOWL)**, ca. 4th Century BC. Deep hammered bowl with wide flaring lip. The outside of the phiale has a single raised band of egg pattern, while the bottom is ribbed from the bottom center out. Minor flan crack on rim otherwise in perfect condition of a classical era piece. Diameter 4 1/4" H. 2" (10.8 x 5 cm)8000

169. **BYZANTINE RARE IRON KEY IN HUMAN FORM**, ca. 10th Century AD. A rare iron piece in unusually good condition. A humanoid form key with careful detailing in the representation of arms, legs, torso and head. Large suspension loop on top intact. Mounted. L. 3 1/4" (8 cm)950

GLASS

170. **MEDITERRANEAN EASTERN MEDITERRANEAN CORE-FORMED GLASS TREFOIL LIPPED OINOCHOE**, 6th-5th Century BC. Core-formed, the body with light yellow and blue spiral bands along with zig-zag patterns. The lip and splayed foot are blue with yellow highlight, the applied loop handle is blue with traces of yellow. Traces of iridescence can be found throughout the piece. No restoration. H. 3" (7.6 cm)4500

171. **ROMAN GLASS BOWL**, ca. 2nd Century AD. Near colorless delicate glass bowl, four sided with oblong indentations. Recessed base. Minor loss to one side of rim. H. 3 3/8" (8.6 cm)250

172. **ROMAN GLASS VESSEL**, ca. 2nd Century AD. Blown green glass vessel with earthen encrustation. H. 2 1/8" (5 cm)150

JEWELRY

173. **GREEK GOLD NECKLACE**, Hellenistic. A collection of seventeen ancient gold adornments, palmettes and rosettes, strung with ancient gold tube beads and modern pearls. L. 15" (38 cm)4000

SCULPTURE

174. **ROMAN MARBLE TORSO OF HERCULES**, Flavian to Trajanic Period, ca. 80-120 AD. This beautifully modeled torso depicts the nude body of Hercules, the hero of Greek and Roman mythology. The well muscled body is tilted slightly to the right and there are remnants of the fur of the Nemean Lion on the left side. The piece has extensive root marks and other earthen encrustation. This is an excellent example of Roman Period sculpture in a smaller size for a desk or a table. In 46 years of business, this is one of the most beautiful marble torsos we have handled. Mounted on muted yellow marble base. H. 9 1/8" (23 cm) and 11 3/4" (30 cm) with base6500

175. **GREEK MARBLE HEAD OF A YOUNG WOMAN**, ca. 130-100 BC. Hair bound with a fillet, thus forming a chignon, head abruptly turned to the right side. The head is a successor of the type of the Standing Muse, cf. the "Melpomene" in Berlin: M. Bieber, *The Sculpture of the Hellenistic Age* (rev. ed. New York 1961), fig. 502; D. Pinkwart, *Das Relief des Archelaos von Priene und die "Musen des Philiskos"* (Kallmünz 1965), pl. 4 (above). The group of the nine Muses gathering on the famous relief of Archelaos (British Museum) assembles statuette types created at different times; the Standing Muse has been convincingly dated to c. 170/60 BC. The head in question belongs to the popular under-life-size copies that were produced in late Hellenistic times by several workshops mostly in Southwestern Asia Minor and Greece proper. Mounted height 4 1/2" (11.4 cm)4850

PRE-COLUMBIAN

176. **PRE-COLUMBIAN NAYARIT SEATED WARRIOR**, ca. 200 AD. The figure is depicted in seated form, leaning forward and holding a tassled staff with both hands. He wears a peaked helmet with a fringed cape. The piece has nearly all of its original red and white pigment. H. 4 1/2" (11.4 cm)500

177. **PRE-COLUMBIAN A LARGER VERACRUZ TERRACOTTA WARRIOR HEAD**, ca. 6th-7th Century AD. This is a nice larger-scale deeply modeled head of a Veracruz warrior. The warrior looks onward with his mouth slightly open and the remains of his leather helmet, front piece and side guards. Scattered earthen encrustation. A wonderful larger Pre-Columbian piece. Provenance with original receipt from New York Gallery May, 1977. H. 5 1/4" W. 5 5/8" (14 x 14 cm)1250

ASIAN ART

178. **CHINESE BRONZE YUAN TO EARLY MING BRONZE SEATED BUDDHA**, ca. 14th Century AD. The Buddha sits on a double lotus plinth

in lotus position with an elongated body typical of the Yuan or early Ming period. He has a high ushnisha with cowry shaped eyes, also typical of an earlier style. The piece has heavy traces of later period lacquering. A nice example of an older, rarer Chinese Buddha type. H. 11 1/4" (29 cm) ..2500

179. **CHINESE MING GLAZED FIGURE**, ca. 16th Century AD. The figure wears a heavy robe in rich green glaze with yellow trim, painted detail on the head, arms and feet. He holds a symbol of the zodiac, the rabbit. These pieces once belonged to a Chinese zodiac set of twelve. The remaining pieces hold a rabbit, a rooster and a dragon. All three pieces (lots 179, 180, 181) are available at a group price of \$1650. H. 12 1/4" (31 cm)550

180. **CHINESE MING GLAZED FIGURE**, ca. 16th Century AD. The figure wears a heavy robe in rich green glaze with yellow trim, painted detail on the head, arms and feet. He holds a symbol of the zodiac, the dragon. These pieces once belonged to a Chinese zodiac set of twelve. H. 12 1/4" (31 cm) ..550

181. **CHINESE MING GLAZED FIGURE**, ca. 16th Century AD. The figure wears a heavy robe in rich green glaze with yellow trim, painted detail on the head, arms and feet. He holds a symbol of the zodiac, the rooster. These pieces once belonged to a Chinese zodiac set of twelve. H. 12 1/8" (31 cm) ..550

182. **NORTHERN INDIAN SANDSTONE ARCH PANEL**, ca. 17th Century AD. Tan and red sandstone arch panel with a central openwork medallion with star and floral motif. This openwork pattern is surrounded by a leaf and flower design cut in shallow relief. L. 42" H. 24" (106.7 cm x 61 cm) ..3500

183. **NORTHERN INDIAN SANDSTONE ARCH PANEL**, ca. 17th Century AD. Tan and red sandstone arch panel with a central openwork medallion with geometric star and floral motif. This openwork pattern is surrounded by a leaf and flower design cut in shallow relief. L. 41 3/4" H. 23 1/2" (106 x 60 cm)3500

184. **MUGHAL ISLAMIC INDIAN SANDSTONE ARCH PANEL**, ca. 17th Century AD. This is a beautiful example of Mughal artwork from Northern India. The piece is made in a great classical style of Islamic architecture in India from the 15th and 16th centuries. The arch panel has a beautifully symmetrical floral and vine pattern carved in buff sandstone. L. 54" H. 26" (137 x 66 cm)6500

185. **THAI BRONZE STANDING BUDDHA**, ca. mid 18th Century AD. This Buddha dates from the late Ayutthaya period, about the middle of the 18th century. It stands in stylized elongated form and holds both hands in the double Abhaya mudra. This mudra is very popular in Thailand, sometimes called the "stilling of the waves" as a gesture of the dispelling of fear. The piece retains traces of its lacquer gilding over a glossy olive patina. A nice larger example of a Thai Buddha. H. 27" (68.5 cm)2500

186. **ASIAN LARGE BRONZE BURMESE SEATED BUDDHA**, ca. late 18th to early 19th Century. Sculpted in the Mandalay style of North-Central Burma (Myanmar). In this sculpture the Buddha sits in dhyanasana (lotus position) with his hands in the bhumisparsha mudra (earth-touching attitude). This attitude is the most popular form of the Buddha in Burmese religious sculpture. It represents the moment when the Buddha sat underneath the Bodhi tree at Bodh Gaya, India and attained enlightenment. Mara, a malevolent demon King, who harassed the Buddha with temptations, finally realized that he could not defeat the Buddha's resolve. Conceding his failure, Mara finally taunted the Buddha that the radicality of his accomplishment would render it impossible to be imagined, much less to be believed by anyone. To this taunt, the Buddha simply touched the earth, calling it as his sufficient witness. H. 15 3/4" (40 cm)1350

187. **BURMESE SHAN LACQUERED WOODEN BUDDHA**, ca. 1800 AD. This is a classic piece of Burmese Shan Buddhist art. The Buddha sits in lotus position in the earth touching attitude, a favorite Burmese Buddha form which commemorates the Buddha's attainment of enlightenment. The figure sits on an elaborate multi-stepped plinth. The piece has a reliquary compartment in the back. The majority of the red lacquer undercoat remains with traces of lacquer gilt. The wood itself has typical dry rot damage to the base as well as old termite damage. H. 21 1/2" (54.5 cm)925

188. **INDIAN EASTERN INDIAN STANDING BRONZE PARVATI OR RADHA**, ca. late 19th-early 20th Century AD. This is a wonderful example of a transitional piece between Eastern and Southern Indian bronze sculptural styles. The piece was probably made in Orissa during British India. It depicts the goddess Parvati or Radha standing on a circular lotus base in a sensual triple bend position, tribanga, holding a lotus bud. H. 13 3/4" (35 cm) ..850

189. **CHINESE ROSEWOOD STANDING KUAN YIN**, ca. 1900 AD. This nicely modeled sculpture depicts Kuan Yin modeled in flowing robes with an attendant by her side. Scattered chips and age cracks to the wood. H. 12 1/4" (31 cm)750

190. **INDIAN MARBLE STANDING PARVATI STELE**, ca. early 20th Century AD. This small white marble stele depicts Parvati dressed in a flowing sari represented in manifold form, her four arms holding a lingum and a yoni, a small image of Ganesh, and her primary arms holding a rosary and a small basket. She is delicately carved with a crown and nice facial detailing. A very nice example of a later Indian style. Traces of pigment. A few scattered chips. H. 17" W. 8 1/4" (43 x 21 cm)950

MANUSCRIPTS

191. **MEDIEVAL MANUSCRIPT LEAF FROM A MID-13TH CENTURY FRENCH BIBLE**, France, ca. mid 1300's AD. A leaf from a medieval manuscript bible

with contemporary notes from Paris, France. Written in Latin on vellum. There are fifty-five lines of double column text in microscopic-minuscule Gothic script. Book headings, chapter numbers, with three large versal initial "E" alternating in blue and red decorations. Revelations Chapter 15-19: The Song of Moses and the Lamp-Song of Victory in Heaven. Reverse: There are fifty-five lines of double column text in microscopic-minuscule Gothic script with one large versal initial "E" and "P" alternating blue and red decorations. Fine condition. Rare bible leaf with a small damp stain on the top right side. Visible near the upper margins of the leaf are the "prickings" and also the faint ruling marks in a faint blue ink. The prickings were small marks made by the scribe to help rule the sheets of vellum in order to help keep the script straight and aligned on each page. H. 197mm x W. 134mm.....450

192. **MEDIEVAL MANUSCRIPT LEAF FROM A BOOK OF HOURS**, France, ca. 1400 AD. 18 lines of text in Latin, written in dark brown ink and some red lettering highlighted. There is a decorative vine running up the left hand side. The vine is blue/red and gold. The paper is vellum. The passage is the opening to Luke 1:26 The book of hours was a book of prayer that was extremely popular in medieval times. Many are small in size for easier portability. The typical book of hours contained: 1) A Calendar of Church feasts; 2) An excerpt from each of the four gospels; 3) The Little Office of the Blessed Virgin Mary; 4) The fifteen Psalms of Degrees; 5) The seven Penitential Psalms; 6) A Litany of Saints; 7) An Office for the Dead; 8) The Hours of the Cross; 9) Various other prayer (Wikipedia.org). H. 174mm x W. 121mm.....1000

193. **SPANISH LEAF FROM JORGE COCI 1520 SPANISH EDITION (ZARAGOZA) OF LIVY'S "LAS QUATORZE DECADAS DE TITO LIVIO"**, 1520 AD. Woodcut on obverse and text. Text only on reverse. Page 222 or Folio CCXXII. This is a leaf from the translation attributed to Pedro López de Ayala; and Las quatorze decadas de Tito Livio, historiador de los romanos printed in Zaragoza (1520), by the German printer Jorge Coci (also known as George Coci). This particular page comes from Book 24 of Livy which details the Second Punic War (ca. 218-201 BC), in which the Roman Republic fought the Carthaginians under the leadership of Hannibal. The leaf features a woodblock of the statesman Quintus Fabius Pictor speaking to the Roman people. Quintus Fabius recorded the Roman version of the Second Punic War and is considered to be among the first of the annalists. He famously refused to lead a fight against Hannibal and the Carthaginians due to his already heavily disabled army of men. Although Hannibal was victorious in the battle, Quintus Fabius relented and joined the fight due to his aggressive master of horse Marcus Minucius. Almost as important as the leaf itself is the context in which the book was created in the 1500's. Jorge Coci was a renowned printer of his time, and was also famous for printing the letters of Fernando Cortez when he sailed to Mexico and fought for Spain under the Holy Roman Emperor Charles V. Coci sought to communicate the Roman history written by Livy to native Spaniards as well as to the new, unknown king of Spain, Charles V as a form of guidance for ruling. Many of the same woodblocks were also used in another famous book published three years later which chronicled the Cortez journey to Mexico. This leaf is a very historically significant piece in the extension of the Habsburg dynasty from Germany to Spain under the new Holy Roman Emperor. Coci's Livy contains 500 folios. Very good condition with slight discoloration of paper at the edges. L.291mmxW.192mm....650

194. **MEDIEVAL MANUSCRIPT MUSIC LEAF**, Venice, Italy, ca. 1520 AD. This pontifical leaf was taken from a liturgical book from Italy in the 1520's. Unlike books of hours, which were intended for individual devotion and usually small enough to be held in the hand, choir books were created for shared, communal worship and consequently necessitated a larger format (sometimes as wide as three feet across when opened). Thus, the miniatures of choir books often approach the scale of small panel paintings. The majority of extant illuminated manuscripts with musical notation are known as graduals and antiphonaries (antiphoners). Complete sets usually comprised multiple volumes. Graduals, the earliest examples of which date to the ninth century, contain the music and text sung during the Mass throughout the year (<http://www.metmuseum.org>) Condition is Fine. The paper has some slight tearing on the left edge and some discoloration on the lower right corner. Black and red type with black box-like music notation. H. 14" x W. 9 3/4"450

195. **MEDIEVAL HAND-COLORED WOODCUT LEAF FROM A 1560 GERMAN PRAYERBOOK**, Germany, Wittenberg: 1560 AD. A fine hand-colored woodcut leaf from a rare prayerbook titled: Martin Luther Enchiridion pairum precatinu, cum calendario & passionali.. his so called "Bebuchlein", L. Schwenck, Wittenberg, 1560 AD. This particular leaf illustrates Christ rising from the tomb at the moment of his Resurrection. The print is beautifully drawn, and skillfully painted with details of metallic gold radiating from Christ, nimbase. Latin text on the verso reads a section of John:19: "Then took they the body of Jesus, and wound it in linen clothes with the spices, as the manner of the Jews is to bury. Now in the place where he was crucified there was a garden; and in the garden a new sepulchre, wherein was never man yet laid. There laid they Jesus therefore because of the Jews' preparation [day]; for the sepulchre was nigh at hand." Leaf is in good condition, with slight discoloration around leaf edges, and visible tearing marks where it was removed from original book. H. 123mm x W. 70mm150

MAPS

196. **MEDITERRANEAN GRAECIAE UNIVERSAE SECUNDUM HODIERNUM SITUM NEOTERICA DESCRIPTIO BY: ABRAHAM ORTELIUS**, 1600 (circa). This fine map of Greece and its surroundings was based on the work of Giacomo Gastaldi. It is very detailed and includes the islands in the Aegean Sea. The map is embellished by a sailing ship and a large ornate strapwork cartouche. The seas are fully and laboriously stipple engraved. Latin text on verso, published between 1595-1609. Condition: B ; Lovely color with a tear that extends horizontally across entire map that has been expertly repaired. A centerfold separation in bottom blank margin has also been professionally repaired. 20 x 14.5 inches (51 x 36.5 cm).....1150

197. **WORLD A NEW AND ACCURAT MAP OF THE WORLD DRAWNE ACCORDING TO YE TRUEST DESCRIPTIONS LATEST DISCOVERIES & BEST OBSERVATIONS YET HAVE BEENE MADE BY ENGLISH OR STRANGERS BY: JOHN SPEED**, 1626 (dated). This desirable and beautiful double hemispheric world map carries the imprint of George Humble. The map is dated 1626 but it was known to be published through 1632 with this imprint. This map is based on William Grent's rare, separately issued map of 1625 (Shirley 313). It is considered one of the earliest published world maps to be printed in English, and is the first atlas map to show the cartographic curiosity of California as an island, which persisted for nearly 100 years. It was also one of the first to show the settlement of New Plymouth. The coastline in North America is blank east of California and swings wildly to the west in the northern regions of Canada and Alaska. The Straits of Magellan are inaccurately shown and Tierra de Fuego is left open to the west. The Southerne Unknowne Land shows the large conjectured continent covering much of the southern hemisphere. The map is beautifully engraved and highly detailed throughout. The engraver is unknown but Shirley acknowledges it was most likely Abraham Goos. This highly decorative production is surrounded by two celestial hemispheres, figural allegorical representations of Water, Earth, Air and Fire, plus portraits of Ferdinand Magellan, Oliver vander Noort, Thomas Cavendish and Sir Francis Drake. The comers are filled with an astronomical table, an armillary sphere, and eclipses of the sun and moon. With several lengthy notes including comments on the South Pole and the Straits of Magellan, Sir Francis Drake and others. Related English text on verso is "The generall Description of the World." Shirley says this map was not as widely disseminated as those from contemporary Dutch cartographers and was uncommon outside the UK. Consequently its "rarity value" continues to increase. Condition: B+ Lovely color with a short centerfold separation at top and one that enters 2" into map image at bottom that have been professionally repaired. A 3" tear at left and a few short tears in blank margins that touch map border have also been professionally repaired. A couple of small chips in blank margins have been expertly repaired. 20.5 x 16 in (52 x 40 cm)....17500

198. **AMERICAN AMERICA SEPTENTRIONALIS BY: HONDIUS / JANSSON**, 1666 (circa). Due to its wide distribution by one of the preeminent Dutch mapmakers, this important map of North America had great influence in perpetuating the theory of California as an island . The map is a careful compilation of various sources and represents the state of cartographic knowledge at the time. The insular California is derived directly from Henry Briggs, as is the depiction of the Arctic. A great number of place names are revealed on California, including po. de S. Diego (San Diego) and Po. Sir Francisco Draco (San Francisco). The Rio del Norto (Rio Grande) originates in a large western lake and flows incorrectly into the Mare Vermio (Gulf of California). The cartography of the Gulf of Mexico and Florida is based on Hessel Gerritsz. On the east coast the region identified as Novum Belgium is greatly elongated; Iames Towne and a few place names from John Smith's map appear in Nova Anglia. There is a single Lac des Iroquois in the Great Lakes region. The map is richly embellished with a variety of animals throughout the interior. The oceans are teeming with ships and sea monsters. The title cartouche features several Native Americans and two comely mermaids flank the imprint cartouche. This is the second state with Jansson's imprint. Latin text on verso. Condition: Lightly toned original color. The map has been professionally backed with light Japanese tissue, strengthening the paper against damage from the oxidation of color. 21.75 x 18.5 inches (55.5 x 47 cm).....3750

199. **MEDITERRANEAN URBIS VETERIS ROMAE DELINEATIO ACCURATISSIMA, HAC FACIE SUIT, SEPTIMIO SEVERO**, 1743 (published). This spectacular plan shows Rome during the reign of Septimius Severo, Emperor from 193 to 211. The magnificent architecture of the city is shown pictorially. The map was drawn by Jacob Toornvliet, engraved by Pierre Philippe and published in Johann Rosini's history of ancient Rome. Condition: A ; Issued folding, now pressed, with a few minute splits at fold intersections. 18.5 14.5 inches (47 x 37 cm)1000





PLATE I.

KEY TO THE PLATES.

PLATE I.

NO.	METAL	WEIGHT IN GRAINS	
21	Ar.	244.5	Thurii. Head of Athena r. On her helmet is Skylla and a griffin. In front, Φ . Rev. $\Theta\Omega\Gamma\Omega\bar{\eta}N$. Bull butting r. In exergue, a fish. P. 13.
28	Ar.	120.07	Croton. Head of Hera Lakinia facing. In field, r. B. Rev. $K\Omega\Gamma\Omega\bar{\eta}T\bar{\alpha}\Delta\bar{\epsilon}$. Herakles seated l. on a rock with his club and wine cup. P. 14.
32	Ar.	120.5	Pandosia. Head of Hera Lakinia. Rev. $\Gamma\bar{\alpha}\Delta\bar{\epsilon}\Omega\bar{\eta}N\bar{\eta}N$. Pan the hunter with hound and spears in his hand seated on a rock: in front, a terminal figure to which is affixed a caduceus. In field, Φ . P. 14.
35	Ar.	110.8	Terina. $TEPIJNAIO$. Female head r. Rev. Niké, seated on base l., holding olive spray. P. 10, 15.
37	Ar.	267.36	Agrigentum. $\bar{\alpha}K\bar{\rho}A\bar{\gamma}A$. Two eagles standing on hare. Rev. $\bar{\alpha}K\bar{\rho}A\bar{\gamma}A[T]N\bar{\eta}N$. Crab; below, Scylla l. P. 16.
51	Ar.	264.3	Naxos (Sicily). Head of Dionysos r. crowned with ivy. Rev. $NAXION$. Silenos seated on ground about to drink from kantharos. P. 17.







111



112



113



114



115



116



117



118



119



120



121



122



123



124





125



126



127



128



129



130



131



132



133



134



135



136



137



138



139



140





141



142



143



144



145



146



147



148



149



150



151



152



153



154



155



156



157



158



159



160



161



162



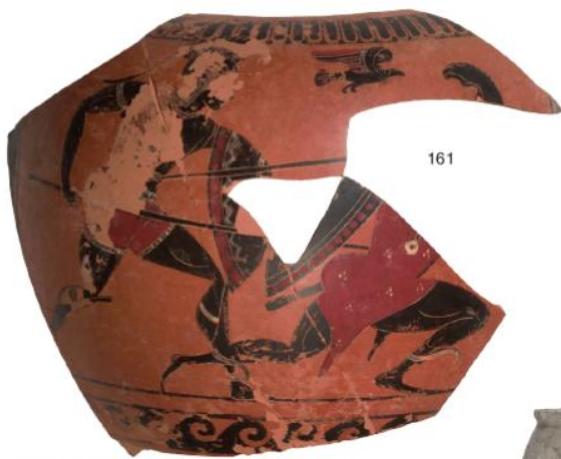
163



164



165





174



175



173





191



192



195



193



194



197



196



198



199



1

2

3

7

13



4



8

4



14

15

16

17

18



16

17



19

20

21

22

23





26



27



28



34



31



33



31



35



38



40



41





78



42



48

43

58





49



52



59



69



60



45



46



76

74
detail showing signature



44



113



116



112



121



123



126



119



126